

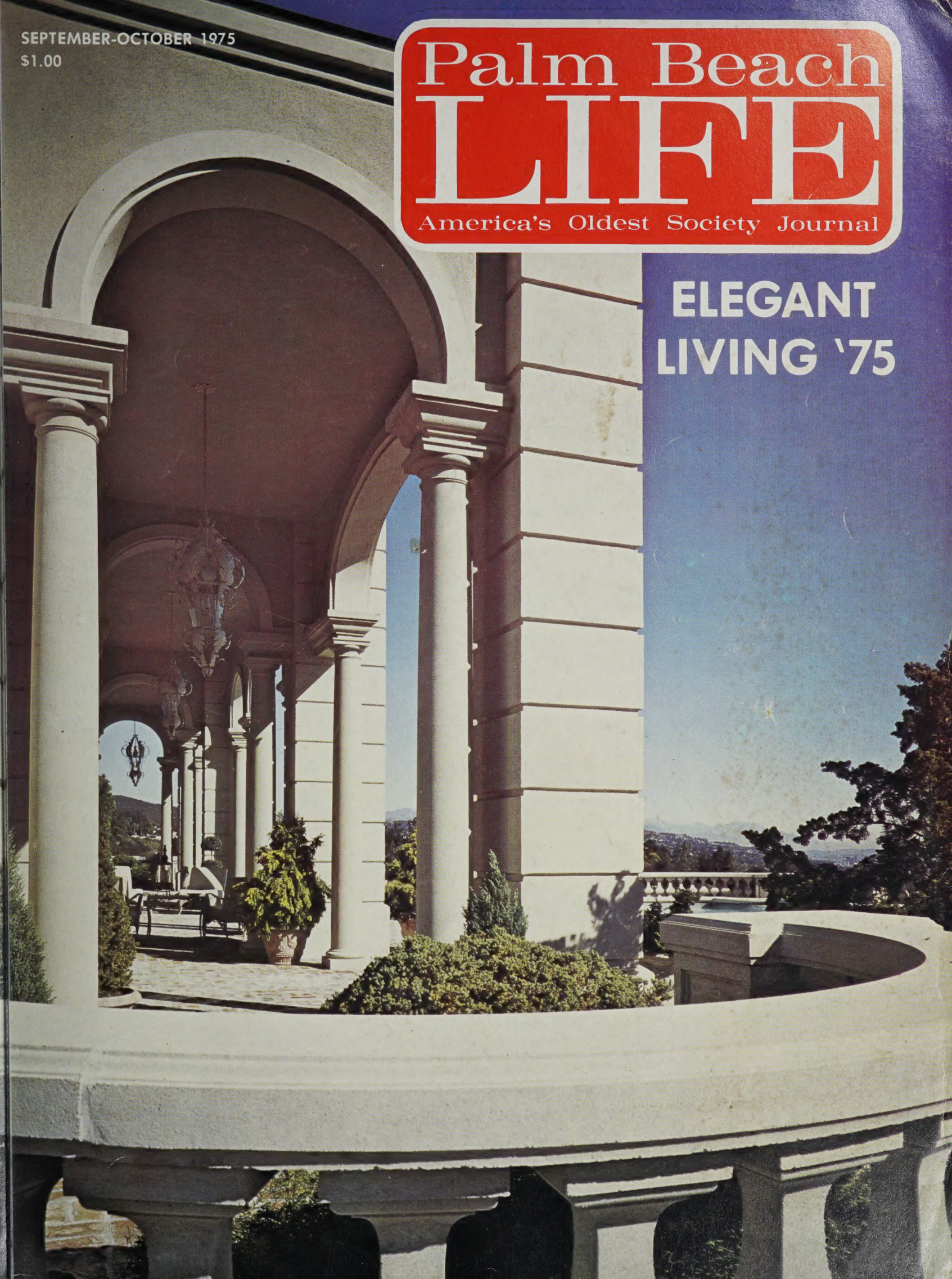
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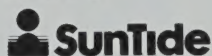
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DATELINE:

palm beach



Since 1967 *Palm Beach Life* has been dedicating one issue each year to the subject of elegant living. Webster is specific in his definition of elegance. He refers to it as "dignified richness and grace."

None of the people who graciously opened their homes to our writers and photographers will quarrel with the definition, but each interprets it differently.

That popular Palm Beach hostess, Lily Blabon, combines modern decor with family antiques for her special touch of elegance on Tarpon Cove. Her home is a former poolside retreat which she has converted into a one-bedroom dwelling right at the water's edge.

Traveling cross-country to Los Angeles we find a different interpretation of elegance. The home Bernice Pons describes has an uncluttered view of the Santa Monica mountains.

This mansion, which is known as *Capo di Monte*, was completed three years ago. It's located on a five-acre estate which promises comfort and privacy for the owners, Mr. and Mrs. Doyle W. Cotton.

According to Bernice, "All the rooms in the magnificent structure express the lifestyle and individuality of Doyle and Jerelyn Cotton who have been influenced by their years spent in Rome."

Elegance on the West Coast is defined with a dramatic combination of architecture and furnishings. Harriet Weaver describes Texas-style elegance as a combination of "opulence and informal charm." Harriet takes the reader on a leisurely stroll through a two-story mansion in Houston. The interior decorator, Newton Wilds, describes the decor as "updated traditional." He and Robert E. Canon have created an atmosphere which is compatible for young people and adults. "A home should reflect the personality and lifestyle of the client, expressed in the best sense of design for today," Newton says.

The Hudson River Valley houses described by Louis George bring back memories of another era. This tour takes the reader upstream along the shores of the Hudson where fine examples of elegance in the colonial manner are an integral part of the landscape.

Back again to Palm Beach we stop for a quick perusal of the William E. Buckley residence which is located right in the center of town, but maintains a strong feeling of intimacy and privacy behind the protective shield of a high ficus hedge.

And that's not all. Jacqueline Mitchell tells us the story of El Dorado, the Golden Man. Here is elegance which dates back many centuries. It's part of a collection assembled by Frank and Hermina Bell and, according to Jacqueline, is considered the finest collection of its kind outside the Bogota Gold Museum.

These are all different interpretations of elegance. Each has "dignified richness and grace." Yet each one expresses the richness differently.

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SEPTEMBER-OCTOBER, 1975

VOL. 68, No. 9

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ON OUR COVER —
The classically elegant loggia of the Cotton estate in Bel Air, Calif.
Photo by Max Eckert.

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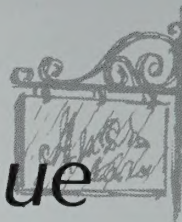
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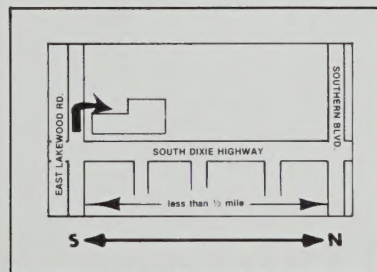
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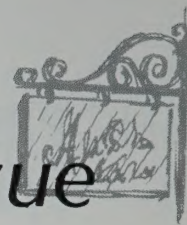
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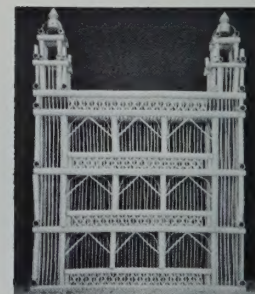


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New York

Parties, Paintings and Patriots

By LOUIS GEORGE

The late summer lull on the charity scene, once the very grand Southampton Hospital Benefit was past, had some New Yorkers scanning the horizon. No need to worry, however, thanks to Project Hope which is sailing into the fall season with a very bold program due in the main to the imagination and resourcefulness of Richard Daniels.

Grand coup among the charities will be the benefit performance on Sept. 22 of *A Chorus Line*, the smash hit at the Shubert Theatre. The musical is the hottest ticket in town, and Project Hope will benefit handsomely.

Project Hope's theater benefit will be co-chaired by Mrs. Franklin D. Roosevelt Jr., Mrs. Emil Mosbacher Jr., Mrs. Donald S. Stralem and Mrs. Gardner Cowles.

Not satisfied with a landmark charity event, Dick Daniels plans for Project Hope a "Salute To Ethel Merman," slated for Dec. 1 at the Plaza Hotel. The event's producer will be none other than William O. Harbach. Then, to round things out, Project Hope will sponsor a 1976 winter benefit cruise aboard Sun Line's *Stella Solaris*, sailing from Tampa on Feb. 16 on an especially attractive 12-day itinerary.

Uptown Manhattan, The Star Spangled Party — the annual dinner-dance benefiting the Museum of the City of New York — will be held at the museum on Oct. 20. A key feature will be the preview of a new multimedia exhibition, "Revolution," which will capture the city's role in the American Revolution from the 1750s to 1789.

New York City's Museum benefit has a red-white-and-blue committee including Charlotte Ford Forstmann, Mrs. Angier Biddle Duke, Mrs. Oscar Hammerstein, Mrs. Gardner Cowles, Mrs. Phyllis Cerf Wagner, Mrs. J. Frederic Byers — well, you can see the patriotic and civic fireworks! Key personalities in the soiree are Mrs. Walter Delafield, Mrs. Walker Cain and Mrs. Palen Flagler. In charge of the patronesses are Mrs. Vincent Astor and Mrs. John Pierrepont, while the raffle is in the hands of Mrs. Rafael Ramos Cobian and Mrs. Thomas Amory.

(Continued on page 64)



Completing plans for the Project Outreach benefit are, from left, Mrs. Bernice Gottlieb, Julie Harris and Jane Murchison. (Rancou)

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THE ARMCHAIR HISTORIAN

By Frank Morgan

I hope that when the national Bicentennial celebration takes place, the ones in charge will forgive and forget, let bygones be bygones and invite a Florida representative to the festivities.

It will take a lot of forgiving for the role that Florida played in the War of Independence, for during the time that the 13 colonies were developing opposition to George III, Florida remained staunchly loyal to the king. And when the Philadelphia patriots were declaring their independence, St. Augustine loyalists were burning effigies of John Hancock and Samuel Adams.

English soldiers, supplies and equipment flooded our small ports, and hundreds of loyalist refugees from other colonies crossed our borders and settled near the former Spanish fortifications.

After the war began, British troops marched against Savannah and Charleston and British rangers made forays into Georgia from Florida.

American forces from Georgia made three unsuccessful invasions of east Florida with the principal confrontation taking place north of Jacksonville at Thomas Creek, May 17, 1777. It involved 200 men on each side, and the British regulars and their Indian allies defeated the Americans handily and relieved east Florida from any further military danger.

St. Augustine became a prisoner-of-war camp. As early as 1776, Americans who were captured in northern campaigns were transported here. As many as 300 French and Spanish seamen and American patriots were imprisoned at the Castillo de San Marco,

not the least of whom were three of the four South Carolina signers of the Declaration of Independence — Arthur Middleton, Edward Rutledge and Thomas Heywood.

On July 4, 1781, all three signers were together in the same cell. As they were served an English plum pudding, the South Carolinians placed a tiny "stars and stripes" flag on top of it and to the tune of "God Save The King" they sang, "God save the 13 states, 13 United States, God save them all."

The Americans made a feeble, unsuccessful attempt to invade west Florida in 1778. But it was not until 1781 that a military force landed 7000 men to besiege Fort George in downtown Pensacola. On May 8th they succeeded in dropping a shell on the fort's powder magazine, killing 100 of the 900 defenders. This resulted in the British capitulation on the following day and the end of the "Battle of Pensacola."

But the force was not American. It was an allied Spanish army of troops led by Bernardo de Galvez, the governor of Louisiana.

All in all, we Floridians, either native-born or transplanted, have not much to crow about. □



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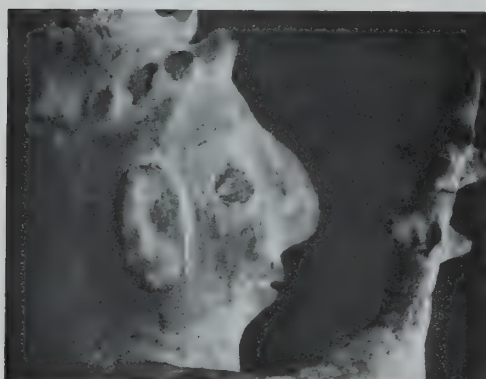
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Washington

By BARONESS GARNETT STACKELBERG

Fabulous Dining at the Moroccan Embassy

The mood was so romantic the ladies thought they might be wafted away at any moment by the "Red Shadow" and carried off on a white steed to a Berber camp in the Rif Mountains a la *The Desert Song*.

It was an unforgettable evening recently at the embassy of the exotic and colorful country of Morocco. The scene opened in the Moroccan Room where the four walls were lined with red and gold sofas, pillows and hassocks. After being received by Ambassador and Mme Abdelhadi Boutaleb, guests took cocktails there. The ambassadress wore a pink and gold, filmy and exquisitely handmade caftan, and around her slim waist was a golden and bejeweled belt. Her necklace was of pearls with a large emerald pendant.

Later, at the entrance to the tent-like room where dinner was served, a Moroccan servant stood on a Persian carpet near two imaginative paintings of horses done by famous Moroccan artist Hassan El Glaoui, and poured water in a ceremonial fashion on the hands of each guest as he entered the room. Growing bamboo and other greenery reached to the ceiling on the walls of two sides of the room, and flowers and glowing ancient Moroccan lanterns surrounded a tiled fountain in the center of

the room. Four low tables of ten were set with organdy tablecloths, and guests were seated on tooled red leather hassocks instead of chairs.

According to the gold-crested menu at each place, the dinner was to start off with "Brides Fingers." (They are thin rolled pastries filled with cheese.) Following this course, a waiter appeared for each table carrying a low, small, wooden tray-like table on legs, called a "tabak." The tabaks had handwoven conical tops of straw, topped with red leather. After ceremoniously removing the top, a peaked clay baking dish was taken out containing a superb offering of braised beef and large artichoke hearts flavored with lemon rind, which was listed as "Ghedra de Marrakesh." When the cone-covered tabak was brought back again with the third course, the dish held a delicious *couscous* of steamed meat, vegetables and semolina as prepared in the Moroccan city of Fez. The wines were Moroccan Valpierre and Moet Chandon champagne.

Dessert was romantically billed as "Love letters carried by Atlas birds" (from the mountains of Atlas). Deftly hand-shaped little pastry birds perched on the edge of a platter which held triangle-shaped pastries folded over and



At the Moroccan Embassy dinner, from left, Mrs. James Theberge, Mr. Theberge (the U.S. ambassador to Nicaragua), Moroccan Ambassador Abdelhadi Boutaleb and Mme Boutaleb.

filled with crushed almonds and honey.

At the conclusion of the feast, Ambassador Boutaleb, who was formerly (among other things) his country's minister of foreign affairs, minister of justice, minister of education and tutor to King Hassan II when he was a young man, drank a toast to American-Moroccan friendship.

Guests drifted over the peach-colored oriental carpets back to the Moroccan Room where the hostess sprinkled fragrant jasmine water on their hands from a silver dispenser. Strong, sweet mint tea was served in gold-trimmed, heavy crystal glasses, along with Turkish coffee for the coffee lovers.

As if all that weren't enough for one evening, many guests then descended on the Spanish Embassy loaned by Ambassador and Senora Jaime Alba that evening for the Opera Ball. Moonlight and red roses filled the gardens of the stately building which has an inner courtyard and a huge ballroom with fine tapestries and enormous portraits of past Spanish monarchs. Inside, flamenco dancers and guitarists played far into the night. Guests descended to the basement, which had



A fez-topped Moroccan serves sweet mint tea and Turkish coffee to guests at the embassy.

been made into a "bodega," or wine cellar, where a Spanish waiter deftly poured sherry from a height of four or five feet into small glasses as they have done for centuries in Spain.

Due to the efforts of Ghiselle Theberge, chairman of the Opera Ball, and her committee, over \$40,000 was raised. □

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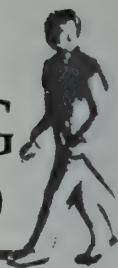
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WALKING AROUND



With The Pedestrian

"You know what would make that taste better?" Bob Green asks, propping his bulk on one of the counter stools at Green's Drug Store.

I look at my half-eaten "Tomato Surprise," which would be called a tomato-stuffed-with-tuna-salad anyplace else. "What?" I ask hesitantly, remembering his last suggestion of putting hot mustard on a cream cheese sandwich.

"Italian dressing," he replies. "Lucy, bring a bottle of that Italian dressing over here."

There's little point in protesting. When Bob Green decides you're going to have Italian dressing on your tuna salad — and you're going to like it — you might as well face it: you're going to have Italian dressing on your tuna salad and you're going to like it.

Lucy comes back with the bottle of dressing, and Mr. Green pours it liberally on my Tomato Surprise. At last I know what the surprise is.

"Now doesn't that taste better?" he asks, watching as I try the Italian Tomato Surprise.

I nod, rather than answer. No point in mentioning I've never liked Italian dressing.

Whether you're an insurance salesman, a chauffeur or a multimillionaire chauffee, once you become part of the Green's crowd, you might as well resign yourself to being told what to eat, and to having your meals garnished with Mr. Green's philosophies of living.

"When I was a kid, growing up on Broadway," Mr. Green says, apropos of nothing, "a friend and I were walking down the street and this dog that's foaming at the mouth comes up and bites him on the hand."

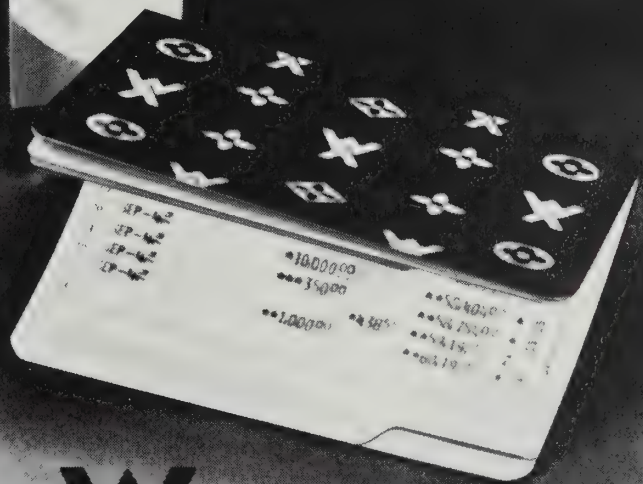
"My friend just wipes the blood on his pants and keeps on walking. So I asked him, 'Aren't you going to a doctor? That dog was mad.'"

"And my friend looks at me and says, 'The dog bites me and he gets mad?'"

I wince, but this only seems to encourage him.

"You wouldn't believe this man
(Continued on page 66)

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BOOKS

By RUTH KALTENBORN



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GUEST HOUSE

Was Carson McCullers, one of the greatest, most perceptive writers America has produced in this century, a wounded sparrow or an iron butterfly?

The answer, which we find in the new biography, *The Lonely Hunter* by Virginia Spencer Carr, is that she was both.

The author of *The Heart is a Lonely Hunter*, *Reflections in a Golden Eye* and *The Member of the Wedding* was a genius. Her flame burned brightly, consuming herself and those who loved her most, and singeing all with whom she was involved to the degree that they allowed themselves to come close to her. Nor do those escape who know her only through her writings, for Carson McCullers' encompassing truths about love are all but too much for humankind to bear.

Says biographer Carr, "Her basic tenet was for love to survive, passion must mellow to friendship or to a love and devotion that do not depend upon reciprocity, in which there is nothing hoped for, no fear of rejection, no jealousy . . . Reciprocity in a love relationship seemed impossible. One could never be both lover and beloved at the same time."

The Lonely Hunter is a scholarly, monumental piece of work to which Virginia Spencer Carr has devoted eight years of her life. This 537-page biography grew out of the author's critical study of Carson McCullers' writing, prepared for a Ph.D. thesis. One must give this author high marks for a most thorough job. It is a painstakingly careful and utterly fascinating study, giving us full disclosure about a complex writer and closeup looks at her contemporaries.

Dr. Carr writes with a wonderful dispassion that allows us to see at what tremendous cost genius grows and is nurtured to bring its fruits to the world.

That Carson McCullers was to become a famous person was no happenstance. Her biographer says, "Her mother, Marguerite Waters Smith, had been alerted by the oracles that her first born would be unique . . . there

had been secret prenatal signs that her child would be precocious and eventually achieve greatness as an artist." How many other mothers secretly have such presentiments we have no way of knowing, but Mrs. Smith was sure her child would be a genius. The baby's misshapen head at birth only strengthened her belief.

Lamar and Marguerite Smith had two children after Carson, but it was on her first born she focused her life.

Many years after Carson McCullers became famous, the person who knew her best, her cousin Jordan Massee, was asked about the relationship of mother and daughter. He said, "Second only to being born Carson, her greatest gift from the gods was having Marguerite for a mother . . . (She) was a remarkable woman who produced and sustained a genius, allowing that genius to flower in its own particular fashion and in response to its own nature."

From her earliest days, Carson was constantly assured by her mother that she was a genius, but not even her mother knew how that genius would manifest itself. At 15, after a serious illness diagnosed as pneumonia with complications which required much bed rest, Carson decided she was going to be a writer. When at age 16 she finished high school, she expressed no interest in going on to college; rather, she read her way through the local library following a list made up of the greatest literature in the world. Then she sat down to write a novel and a short story. She began to dream of New York City, where other writers were, and persuaded her mother that there she must go.

At 17, in the first of her many shuttle trips between North and South, she left Columbus, Ga., with \$500 pinned to her underwear to study creative writing at Columbia University.

As biographer Carr tells it, Carson took heart from her mother's parting words: "Don't ever forget who you are. And know that soon you are going to be famous."

Carson was to fulfill her mother's

prophecy with the publication in 1940 of *The Heart is a Lonely Hunter*, some six years after she first left home.

Dr. Carr details in depth those years during which Carson studied, wrote prolifically, returned home and married a young Southerner, Reeves McCullers, who also dreamed of being a writer. But for him it was to remain just that — a dream.

The awful truth of Carson's life was that after her bout with illness at 15, for whatever reason, she was never again to be physically strong. Buffeted by sickness, she always needed someone to take care of her. Even before their marriage, when Reeves and Carson were studying at Columbia University, she became seriously ill and Reeves took her back South to her mother for nursing.

After their marriage, Reeves worked and Carson wrote. Besides being the provider, he came also to be dishwasher, cook and housekeeper. He did the laundry and even ironed when necessary — not to mention the care and nursing of Carson during her sicknesses. They moved about the South where his uncongenial work as a debt investigator took him, always with the bitter knowledge that if they ever were to be liberated it would come only through the sale of Carson's stories. If the name McCullers were to be famous, she would be the one to make it so.

As for Carson, she had early determined "to write directly from her own being and to concentrate and avoid any waste of passion that could be used in writing . . . Walking, talking to people, observing life — all were part of the creative experience. Housework was not . . . Reeves both admired and envied Carson's singlemindedness in her dedication to her muse . . . What if he did have to spend all his time now making a living and helping keep house . . . Just to be with Carson and to help her in every way possible was the important thing."

Genius was the torch Carson carried. She would not lay it down for an

(Continued on page 63)

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THE ORIENT EXPRESSED

By CHRISTOPHER SALISBURY

Photos by Bruce Hubbard

Not every home, even in Palm Beach, is equipped with an electronic push-button sliding roof over an indoor swimming pool. But then, the exotic is the order of the day at the south Florida winter home of Mr. and Mrs. R. L. Ranke.

A skylight illuminates the Hector Ubertalli sculpture in the foyer of the Ranke home.



Clockwise from above:
the loggia, ideal for casual
dining or afternoon
cocktails; the indoor
swimming pool with roll-back
roof for starlit swims (the
master bedroom with shell
bed is in right background);
the ornate dining room,
dramatically oriental;
Japanese garden lanterns
flank the driveway.





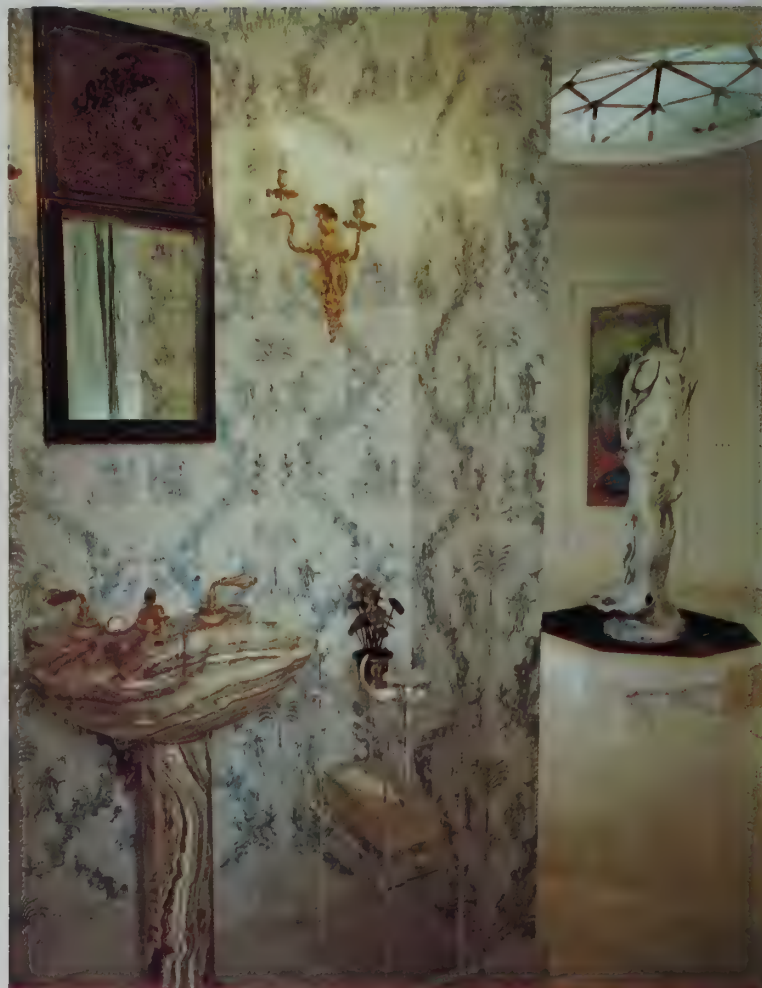
The Orient-inspired home is set on a grassy expanse that stretches to the Atlantic Ocean. Japanese garden lanterns flank the driveway, while a pair of bronze Foo dogs guards the columned entry.

A visitor opens the carved wooden doors and is immediately confronted by a stark, surrealistic, madonna-like Hector Ubertalli driftwood sculpture based on Japanese mythology. Tiny jets of water play into the fountain below. On the walls of the foyer are four oriental paintings by the Vietnamese-French artist Vu Cao Dam.

Directly through the foyer is the high-ceilinged living room, bounded on two sides by full-length sliding glass doors opening onto the loggia and pool area. Light streams into the living room, creating an open-air effect that allows the room to breathe. Groupings of chairs and sofas are highlighted by predominantly oriental objets d'art — statues, lamps and delicate porcelains. At the far end of the room is a Louis XV marble mantel with a shell motif, the inspiration for the master bedroom.

The master bedroom, in shades of silver and blue, is dominated by an

'here the exotic is the order of the day . . .'



eight-and-one-half-foot circular bed on a dais, with a gigantic headboard echoing the shell motif. The chandelier above (there is a chandelier in every room but one) gives the appearance of crystal icicles suspended from golden leaves. The room's opulence is reminiscent of the most lavish Hollywood movie set.

Complementing the luxe of the bedroom is the master bath, which is nothing short of Pompeiian in grandeur. Floor-to-ceiling blue marbled columns surround a four-foot-deep sunken bath with golden fixtures and a stairway. A mirrored ceiling adds an extravagant new dimension to the room, while a decorated china sink provides a splash of cheery color.

With the exception of two rooms, the prevailing color scheme is blue/green sea colors. The guest bedroom is simple and relaxing, a symphony of sunshine yellow with a view of the manicured garden. At the opposite end of the home, beside the indoor





Clockwise from above: a view from the loggia through the living room, over the swimming pool to the blue Atlantic; the library, a soothing retreat with jade and ivory art objects, antique Chinese chairs; a corner of the loggia, overlooking the garden, with oversized imitation bamboo furniture made of redwood (guest bedroom is seen at rear); the powder room with onyx washbasin.



pool, is the library, an intimate, masculine retreat in shades of brown. This room is the showcase for much of the Rankes' collection of ivory and jade art objects acquired during their travels in the Orient. Particularly impressive is a large, intricately carved ivory ship

Thoroughly Far Eastern is the dining room, with oriental statuary atop a delicately carved buffet, and a Canton punch bowl as the dramatic centerpiece of the dining table. Aquamarine chairs provide a striking and pleasant counterpoint to the deep browns and gold wallpaper.

The loggia has a decidedly Near Eastern flavor, with latticework walls, columns and a tile floor. At one end of the loggia is an outdoor dining set in faux bamboo; at the other, a furniture grouping made of California redwood in an oversize imitation bamboo style.

Architect of the home, which was completed in early 1974, is John Volk. Interior decoration is by Edward Kendall in conjunction with Mrs. Ranke. □



A Big House on the Prairie



Left, the long gallery of the entry foyer combines fine English Regency furniture with bright contemporary prints. Above, the family room. Basic color scheme of navy, lime, yellow and white unifies the various casual patterns.

By HARRIET WEAVER

Photos by Max Eckert

In Texas, where so many of the affluent trace their forebears back to land grants, cotton plantations and cattle ranches, beautiful antique-filled homes have been a way of life for generations.

Long before oil created a new wealth, Texans were collectors of fine furniture, china, silver, crystal, art, books and the other accoutrements that spell elegant living.

With such a background it is no wonder descendants of those polished pioneers live with such style — a unique "Texas style," combining opulence and informal charm, the old and the new.

An outstanding example is the Houston home of Mr. and Mrs. H. O. Crosswell which, through the use of an-

tiques and cherished collections, reflects the young owners' interest in the past and their respect for it. Yet, thanks to interior designers Wilds & Canon, their house is totally today.

The two-story mansion, situated in a large wooded garden, was completely furnished just three days after the building contractor handed the key over to the designers!

The "instant installation" had been preceded by months of planning and preparation — rugs had been designed and custom made, heirlooms and antiques repaired and restored, additional antiques selected and acquired, new furniture accumulated and existing furniture re-covered.

As usual with the energetic duo —

Newton Wilds and Robert E. Canon, who are masters of efficiency as well as design — every item, down to the last ashtray, was in place when the Crosswells stepped into the entry foyer to take up residence.

The foyer, which extends from the entrance through the center of the house, is stunning with its white Italian tile floor, bright custom-designed rugs (Wilds & Canon), Venetian chairs in colorful prints, English Regency rosewood bookcase and Hunt table, ancient porcelain accessories and custom chandeliers.

Living room, library-retreat, bar and family room are to the left of the foyer; the formal dining room, the informal dining room, kitchen, children's

Below, the living room, a traditional room updated. Walls are upholstered in brown cotton, rug by Wilds & Canon. Furniture is antique English Regency and Chippendale. Right, the bright, informal family dining room.



Above, the library, a small intimate room and the adults' retreat with concealed stereo and television. Walnut paneling frames bay windows opening on the garden beyond.

playroom and service areas are on the right. The master suite, a study, four bedrooms and servants' quarters comprise the second floor.

"Updated traditional" is how Newton describes the living room with its brown cotton upholstered walls, corals and yellows, and its 18th century

windows with a view of the woods achieve a serene alfresco atmosphere.

Paneled, sky blue enameled walls provide a perfect backdrop for the Japanese Genjii screen which dominates the spacious (30 x 20) fun-and-family room where big, comfortable sofas and chairs covered in lime, yellow and light blue fabric, and a 17th century Venetian secretary add to the eclectic effect.

There are two distinct seating sections in this area — ideal for parties — and both open onto a veranda and terrace, equally adaptable for entertaining. The nearby library-retreat is separated from its noisier neighbor by a cozy, quiet bar convenient to each.

A Queen Anne Welsh cupboard displaying antique tin trade boxes is a regal but delightful contrast to the painted rattan in the informal dining room, which has the feel of a gazebo with its sunny rug, lattice walls, plants and tall windows facing the lawns.

The formal dining room also has contrasts — yellow lacquered walls, 18th century Georgian furniture, modern paintings, antique Japanese Imari, French porcelain, old silver and an 18th century Tabriz rug. The result is "non-stuffy formality," according to Bob.

"We strive to achieve a spontaneous look, as if a room just happened, not a look that suggests the decorator has just walked out the door," he explained.

"A home should reflect the personality and life style of the client, expressed in the best sense of design for today," Newton added.

The good-looking bachelors are always original. If they have a so-called trademark, it is an unusual and deft use of color, whether flamboyant or subtle.

In 1962 they formed Wilds & Canon in Austin, but three years later decided to move their firm to Houston. They found a small, dilapidated 1920s brick building — Bob says it's a "San Francisco firehouse type" — did a sensational job of remodeling and hung out a shingle. That did it . . . they were on their way!

In 1973 they constructed a handsome new design plant near the Galleria and now everything is under one roof, including conference rooms, drafting rooms, refinishing rooms and warehouses, as well as the antique showrooms and the offices.

Despite their success and the hard work and long hours involved, both Newton and Bob lead a busy social life and are numbered among Houston's better hosts. □

Georgian mantel, Chinese porcelain lamps, and hard stone carvings. Furniture is Chippendale and English Regency.

A library doubles as a TV room "for parents only" and as a relaxing retreat from lively youngsters. Warm earth tones, casual furniture and bay



A Mediterranean



Photos by Max Eckert

Capo di Monte, the home of Mr. and Mrs. Doyle W. Cotton of Bel Air, Calif., is an adaptation of an 18th century French chateau with Italian overtones. Right insets: the dramatic, raised swimming pool achieves a classical look; the expansive loggia with Tuscan style arches and cross arches supported by columns and quoins.



Mansion in Bel Air



By BERNICE PONS

On one of Southern California's most dramatic points — a vast promontory in Los Angeles' exclusive Bel Air, overlooking the gray-green slopes of the Santa Monica mountains, and in the winter, the snow-capped peaks of the majestic San Gabriel range — is the imposing five-acre estate of Mr. and Mrs. Doyle W. Cotton.



One enters the property through tall, magnificently wrought gates of iron grillwork with pillars in the style of the Provence, that Mediterranean region of France which was under Italian influence dating back to the early Romans. The gates set the style for the house, an adaptation of an 18th century French chateau, with Italian overtones. The setting is much like the mountainous parts of the Riviera with terraced gardens sitting on steep promontories.

The curving, block-long driveway leads to an oval motor court paved with over 200,000 used bricks that form an intricate radiating pattern. From the courtyard, wide curving risers lead to the entrance of the house, covered by the classical pediment, supported by cast stone columns and opened up by a large oval archway that repeats the curve of the entrance doors. The roof of the one-story, 14,000-square-foot house is of solid copper.

The 16-foot-high beveled glass doors at the entry, protected by a security railing of iron grillwork, lead into a 42- by 12-foot gallery with a 21-foot-high vaulted ceiling. Additional light is emitted from clerestory oval windows. Paneling, pilasters and staff cornice, as well as the floor treatment of large white marble squares laid diagonally with dark green verde antique marble inserts, express a pervasive elegance and set the Gallic theme.



Mrs. Cotton's life-long interest in and knowledge of architecture and interior design made her an able "collaborator" with noted German-born architect Caspar Ehmcke in designing the Cottons' dream house — the mansion that is known as *Capo di Monte*, completed three years ago.

Having a hand in the interior decor was John Astin Perkins of Dallas, a dear and old friend of the Cottons who selected from throughout Europe the 27



The library, above and left, paneled in bleached oak, with Fortuni draperies and a needlepoint rug. Mantel and carved chairs are Louis XV, and the antique chandelier is gilded wood and crystal, Viennese, circa 1780.

The drawing room, top, with Louis XV mantel and rare Regency mirror. A 1790 Dutch secretaire in three sections, of richly carved mahogany with original plated bronze hardware, is flanked by two Louis XVI chairs.



In the gallery, opposite, a pair of 18th century blackamoors holding beveled-paned lanterns reach an impressive nine feet in height. An antique French Empire chandelier hangs from the 21-foot vaulted ceiling. Right: top, the powder room with hand-painted chinoiserie wall covering and 18th century Meissen mirror; bottom, Mrs. Cotton's bath with Italian marble tub and columns.

rare chandeliers, sconces and fixtures that hang in the house. One such important piece hangs in the entrance hall, or gallery — a crystal French Empire chandelier, six feet long from tassel to drops, five feet in diameter, circa 1810. Also in the gallery is a pair of antique wall sconces with crystal arms, and drapery of Viennese baroque, circa 1771.

An English console, circa 1760, with marble top, fluted frieze and animal feet stands at the far end of the hall. A large Regency mirror with sphinx decoration, a pair of 18th century commodes with serpentine fronts painted in Italian Rococo and a pair of giant old Chinese porcelain fish bowls also grace the spacious hall that is banked with verdant planting. Two 18th century blackamoors holding beveled-paned lanterns stand on pedestals. Artist Robert Crowder painted on cork the two Italian-type frescoes of ancient Venetian scenes that cover the entranceway walls.

A pair of raised panel doors leads to the drawing room, straight ahead, with its 16-foot-high ceiling and great picture window that looks out onto the pool terrace and beyond, over the city of Los Angeles to the Pacific Ocean.

The opulent decor of the formal drawing room contains 11 shades of apricot. The needlepoint rug is hand-made by the New England Needlepoint Guild, as are the other rugs throughout the house. Floors are of cube parquetry. Two antique Italian architectural paintings enhance the walls. Above the Louis XV mantel hangs a rare Regency mirror. A 1790 Dutch secretaire in three sections, of richly carved mahogany with original bronze hardware, is flanked by two Louis XVI chairs. An early Mason and Hamlin bleached walnut player piano, styled in the Louis XVI period, is a source of entertainment for the Cottons' four grandchildren when they come to visit.

Tall doors to the left of the drawing room lead to the imposing bleached oak-paneled library and bar, and to the formal dining room. The walls are





Above, Mr. Cotton's bedroom is dominated by the four-poster bed, richly carved and laced with gold leaf. Top, the dining room's two tables on Regency pedestals are placed below a pair of original Louis XVI chandeliers. Right, the marble-floored morning room; carved brackets support the marble buffet.



upholstered with apricot and white Scalamandre fabric in a pineapple motif. There are two round dining tables, seating six each, mounted on Regency pedestals and placed below the pair of priceless original Louis XVI chandeliers, 68 inches long and 46 inches in diameter, circa 1790. Two Regency consoles of carved and gilded wood with original solid onyx tops are circa 1750. The buffet is 70 inches long and richly gold leafed with molded marble top from the John Astin Perkins collection. Cache pots on wooden stands with carved winged griffon supports are 18th century English Empire.

Along the garden side of the three rooms with windows hung with Fortuni drapery is an expansive loggia with arches and cross arches supported by columns and quoins in the Tuscan style. The pool coping is made of cast stone in the detail of a breaking wave, and for added drama is raised above the patio floor to give the appearance of a classic fountain rather than the typical California swimming pool. The balusters surrounding the pool area and the patio, which is paved with used brick in a diamond pattern, are heavy in design to give weight and importance to this area against the vast and distant view below.

All the rooms in the magnificent structure express the lifestyle and individuality of Doyle and Jerelyn Cotton, who have been influenced by their years spent in Rome.

Semi-retired, Doyle White Cotton is still affiliated with Cotton Petroleum Co. of Tulsa, Okla. His son, Doyle W. Cotton Jr., is now president and chief executive officer of the company. Farming has long been the avocation of Cotton Sr., and his *Orchard Hill Farm* in Oklahoma is known for its prize Aberdeen Angus cattle.

The femininity of lovely Jerelyn Cotton reveals her Louisiana "Southern belle" background. She considers interior decorating a "therapy" in her life. Cooking is a special joy expressed by her extensive culinary library. Flower arranging is another hobby she pursues with almost professional creativity.

"Jere" Cotton explains, "I am an interior person and Doyle is an exterior person with his love of plants, gardening and golf."

Like stepping out of a Van Dyke painting are the Cottons' two Royal King Charles spaniels, "Sunflower Secret" and "Black Iris." This rare breed of spaniel with its pug nose was made famous by the Stuart kings of Britain, mainly Charles II. The dogs become part of the 18th century setting of the

'borrowing from the opulence and splendor of another era . . .'

In Mrs. Cotton's bedroom, below, are an 18th century Louis XV chest with marble top and ormolu, and a Louis XVI parquetry desk signed by Francois Linke. The color scheme was inspired by the violet Louis XVI mantel.



Cottons' manse as they romp and play about the premises.

Jerelyn and Doyle Cotton's cosmopolitan friends, frequent visitors to *Capo di Monte*, live in all parts of the world. The guest suite of airy greens and yellows looks on a small planted French courtyard.

Mrs. Cotton's master suite complements the rare violet Louis XVI antique marble fireplace. The fabric pattern of the bedspread and draperies is "Rose Lace" from Hannet, Morrow and Fischer. The 18th century Louis XV period chest with original marble top and ormolu was purchased many years ago by Mrs. Cotton from the Wanamaker estate. The two lilac velvet marquis chairs are also 18th century. A tole table stands between them. An antique Louis XVI desk is signed by Françoise Linke.

In Mr. Cotton's 36- by 24-foot bedroom and study, a brown and white

print from Clarence House is used in the draperies, bedspread and wing chair. A Romany striped fabric from Connaisance Fabrics is used on the upholstered walls. A Regency mantel is of Chinese red lacquer with slate finish. The bed, a French Provincial reproduction, is richly carved with four spiral posters laced with gold leaf. A brown velvet sofa, brown wool broadloom carpeting and walnut paneling provide a masculine setting. Above the antique desk in the study hangs a rare pewter chandelier — Regency, pagoda style with movable pewter elephant. In the adjoining bath, fixtures are of tiger eye and gold plate. The cocoa-colored Italian marble tub is supplied with seven whirlpool outlets.

Borrowing from the opulence and splendor of another era, the residence makes a strong statement of elegance with its dramatic combination of architecture and furnishings. □

Good Things in a Small Package

By NANCY FIGEL

When former New Yorkers Mr. and Mrs. William E. Buckley decided to move to Palm Beach, they bought a house "in town." Now, three years later, they have transformed their house into a home with a continental air and a townhouse look.

Filled with the books, art work and 18th century French antiques that defined their lifestyle in New York, the house combines these objects in new and bold surroundings.

"Neither of us wanted a Florida look," explained the slim, blonde Mrs. Buckley, "so we got together with our New York designer, Robert Metzger, and updated our 18th century furniture to our 20th century taste."

Because of her home's central location, Mrs. Buckley has an easy time walking to her appointments.

Mr. Buckley, retired book publisher of Holt, Rinehart and Winston, and Cowles Communications, Inc., has filled the house with his books, many of them personal copies autographed by such well-known personalities as Carl Sandburg, J. Edgar Hoover, Robert Frost and Gerold Frank. Custom bookshelves made from old French bakers' racks grace his study; others fill the loggia and office off the pool.

It was not until the Buckleys moved to Palm Beach that former President Nixon stopped mailing them a Christmas card, intended for William F. Buckley Jr.

But the confusion still continues in Palm Beach, according to William E. Buckley.

"Bill and I are friends," William E. Buckley said, "but not relatives.



Someone came up to me recently and told me about a contribution he made to my 'brother' James."

Mrs. Buckley, who collects friends and antiques as lovingly as her husband collects books, has created several unusual social areas throughout the house.

Inside the ficus hedge, which rises around two sides of the house and banks the street, is an attractive terraced courtyard that she uses for cocktail parties.

Three French doors open onto the courtyard from the living room, allowing Mrs. Buckley's guests to move freely to the dining room and pool area on the opposite side of the house.

"Le Bijou," as the two-bedroom, two-bathroom house is often called by the Buckleys' friends, has a separate

(Continued on page 58)

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1) Blue and gold colors predominate in the antique filled living room. 2) 17th century Chinese panels form a Coromandel screen on one wall of the foyer. 3) An Alexander Calder hangs above a glove-leather sofa in the study. 4) Urns and statuary grace the hedge-framed courtyard. 5) Mr. and Mrs. William E. Buckley beside the swimming pool.

Staff photos
by Tom Purin

The Search for the Golden Man

By JACQUELINE MITCHELL

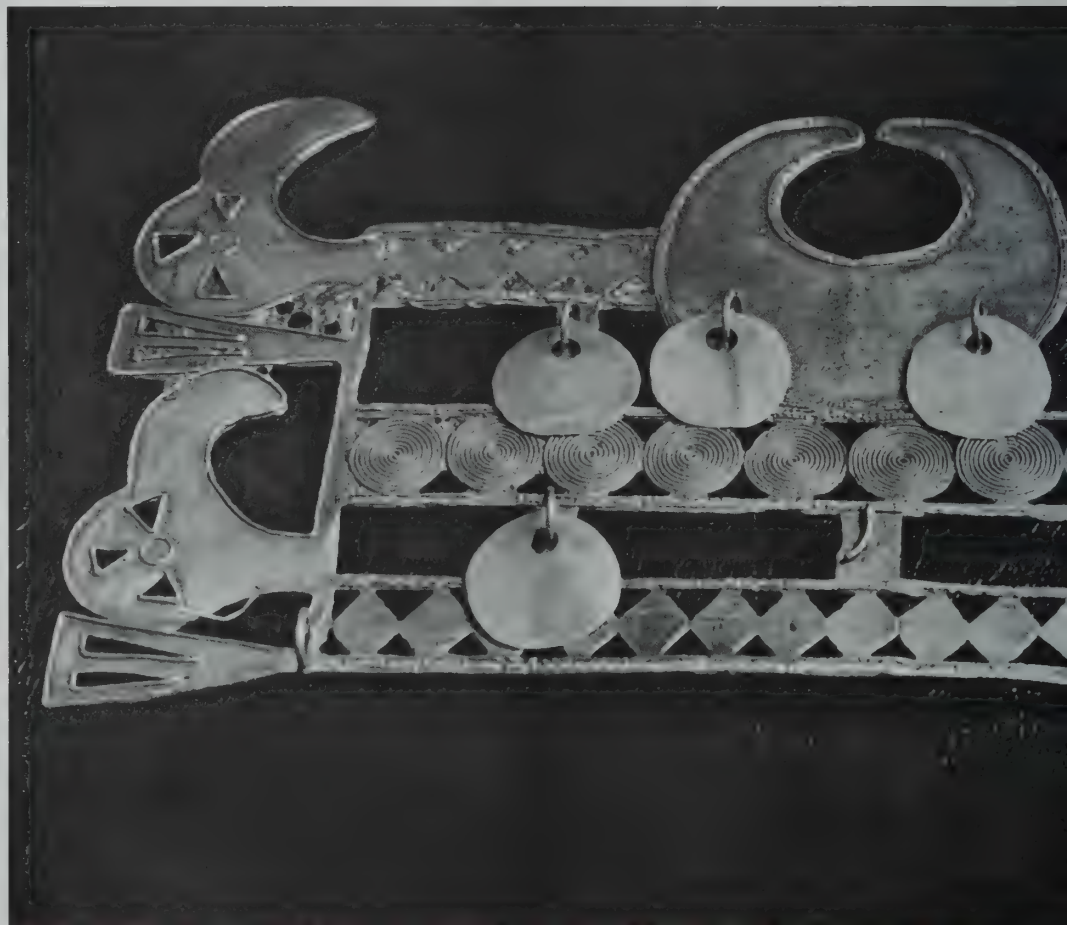
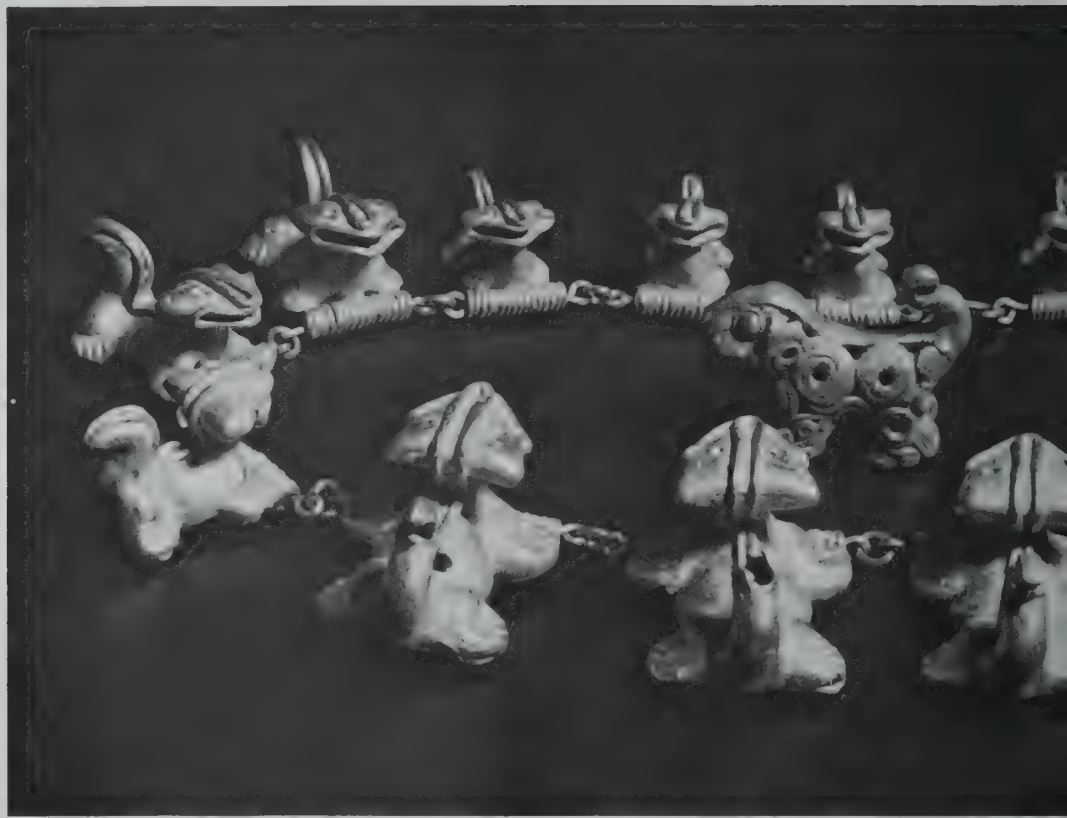
El Dorado . . . the Golden Man.

Almost 500 years ago, a whisper began to spread through the royal courts of Europe: news of a people in a far-off land so rich with gold that each day their chief was anointed with oil and covered with gold dust which he washed off in a lake at the end of the day. The whisper became a raging fever — gold fever — and from a golden man, El Dorado grew into a city of gold, an elusive, beckoning phantom that was to draw thousands to their deaths.

Early in the 16th century, small armies of Spanish, German, French, British, Dutch and Portuguese adventurers began their bloody searches for golden treasure high in the uncharted mountains of Colombia.

Though the living Golden Man proved to be myth, thousands of extraordinary gold objects were found — treasures dating from 700 to 1500 A.D. The arrival of the conquistadores signaled the end of the golden era, however. Following their conquest, all tribal work in gold ceased. According to Frank Bell, who with his sister Mrs. Hermina Bell has put together one of the world's finest collections of pre-Columbian gold art, "The Spaniards didn't even let the tribes finish the pieces they were working on before they took it from them."

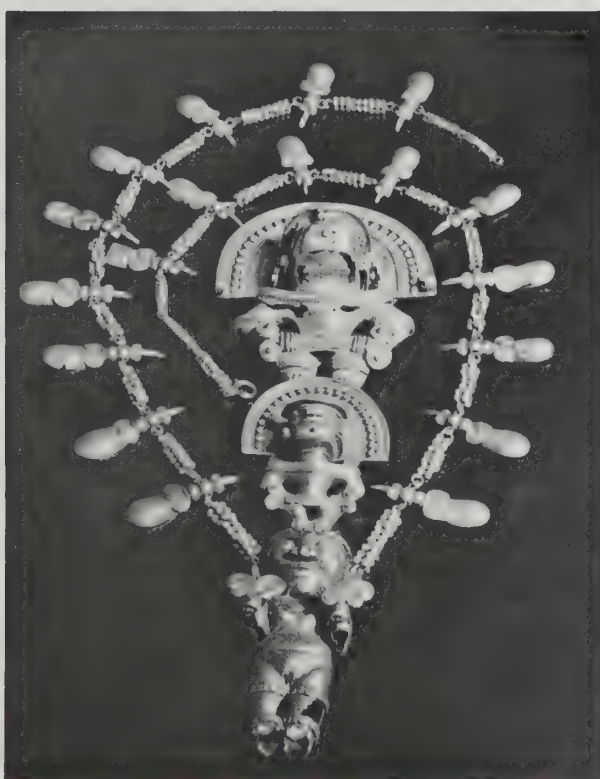
(Continued on page 60)



Below, the Otter Necklace, 15 little animals of 21 kt. gold. In the center is a jaguar. Both, Sinu culture.
Right, a tunjo, burial figure of the Muisca culture representing the dead.



Above, a heavy, oblong nose ring of 10 kt. gold, six inches long, worn by a chief of the Muisca culture.



Left, a necklace of wasps with a tiny pendant of El Dorado, the golden man. The necklace and two center pendants are from the Quimbayan culture.

Staff photos
by Tom Purin

gs are always hopping

Lily's Pad

By MILLIE WOLFF

When you enter the grounds of Lily's Pad, don't be surprised to see a startled chinchilla scurry up a banyan tree. The white-striped, fleet of foot, furry little animal appears to be quite selective in his choice of residences.

"I don't know where he comes from or what he eats," says Mrs. George Blabon II, "but he likes it here and apparently has come to stay."

There's nothing not to like at Lily's Pad. Converted from a former poolside house, Mrs. Blabon elected the one-floor plan when her daughter's family moved into the main house just a lap or two away . . . Australian crawl.

"I always live a swimming pool apart from my daughter," she remarks. "That way I can see my granddaughters every day."

Lily Blabon appears to be a rare breed of human being. On first meeting you feel you've known her always. She's warm, witty and outspoken, befitting a person who knows who she is and what she is. Eyes twinkling, lips curved into a ready smile, she has the easy grace typical of the colorful Busch family.

Granddaughter of the late Adolphus Busch, founder of the brewery company based in St. Louis, Mrs. Blabon's "pad" has all the comforts and elegance she has always known as a way of life.

The structure, standing like a low, glistening, flat snowcone reflecting light from the waters of Tarpon Cove, is deliberately planned as a one-bedroom residence.

Floor-to-ceiling windows face the pool and Lake Worth, where tarpon jump in May. Although the lake water is brackish, fish and wild ducks frequent the waterway.

"We often listen to them feeding," Mrs. Blabon smiles as she reaches down to pet her small dachshund who, incidentally, does not welcome strangers.

Along with contemporary decor she has assembled a number of rare objets d'art from the former Blabon estate in Philadelphia as well as those inherited from her mother.



Above, indoors and out are practically one at Lily's Pad. The bright and spacious living and dining area with floor-to-ceiling glass windows overlooks the swimming pool and Lake Worth.

Flooring is white marble, and the rattan furniture is white — a soft, cloud-like white without glare. It serves as a fitting background for imported chintz upholstery and draperies printed with a soft purple and orange floral pattern imposed upon broad pale blue and slender white stripes.

The living and dining area is uncluttered and spacious. A couch and love seat face each other across one end of the wide, wide room. The couch is flanked by glass-topped drum tables, and twin oval-backed chairs are separated by a glass-topped coffee table.

"The small oriental chests in front



Far left, Lily Blabon, a woman with a flair for living. Near left, fresh flowers accent the chintz fabric in a bright conversational corner. Below, orchids bloom before a French cabinet containing black and white Lowestoft china.



Above, yellow is the predominant color in the dining area. Framed by the large double wall cabinet is a painting by Charles Baskerville of Bali youths, its colors complementing the room.

of the love seat and next to the lounge chairs belonged to my late husband's mother," says Mrs. Blabon. "We found these treasures of hand-carved ivory netsuke inside the drawers," she adds as she removes the priceless little oriental god figures from a turquoise French cabinet.

Lily Blabon has a fine collection of early black and white Lowestoft china embossed with crests and flowers. A rare Sheffield pitcher graces an end table. Here is a rose quartz matchbox cover. There is a green and white overlay vase. No clutter. No fussiness. Meissen, Dresden, Sevres are all eye-

catching in a framework of separate-ness.

"My lifelong friend and decorator from St. Louis, Clark Graves, helped me with my decorating," comments Mrs. Blabon. "His friend, artist and sculptor Tom Blazier, designed and created the bar that closes into a credenza."

In front of the handsome, wall-sized cabinet stands the glass-topped dining table. Cushions for the dining chairs and card table chairs off-center in the area are covered in matching soft yellow linen.

Living room paintings are personal choices. "Charles Baskerville took a sample of my fabric to Bali and painted this scene of handsome young Bali youths for me," advises Mrs. Blabon as she refers to the large oil over the bar/buffet.

On either side of the cabinet hang two whimsical studies by Emily Wilson. Owls stare from the branches of a bleak, barren tree in one study, and the other is an amusing design of sea life.

Potted orchids create interesting arrangements as they stand on the marble floor. A splendid red lily holds its regal head high.

"Bob Klein sends me the lilies," says Mrs. Blabon. "He told me that

(Continued on page 62)



The Philipsburg restoration includes a ferry house, grist mill and oak-timber dam.

THE HUDSON VALLEY'S COLONIAL HERITAGE

By LOUIS GEORGE



In 1776, New York City's Morris-Jumel mansion became Washington's temporary headquarters, and later was the residence of Aaron Burr.



Bevier Elting House, one of many Dutch-style stone houses dating from the 1600s that line Huguenot Street in historic New Paltz.

Historic houses dot the shores of the Hudson River as it rolls peaceably along from Manhattan's suburbs upstream through tradition-laden scenery to Albany, Troy and the Lake George canal region. The very name Hudson carries one back to discovery days of 1609.

The Hudson River Valley is the traveler's gateway to elegance in the colonial manner — the subtle, unstudied graciousness in a handsome setting which marks our Bicentennial American heritage.

The great variety of Hudson River Valley houses ranges from sturdy stone abodes to country manors, plus a few notable mansions. Such early New York sites were sometimes major farm settlements, while others became Revolutionary War landmarks. Today, all are delightful excursion areas (easily accessible and especially attractive in fall colors) of park land highlighted by forests, stone palisades and broad stretches of tranquil riverside.

Traveling upstream through the centuries along the Hudson from midtown Manhattan, a first stop might log-



Early 18th century Dutch colonial life is preserved at Tarrytown's Philipsburg Manor.

ically be the Morris-Jumel mansion, a Georgian country house dating from 1765. The site in Roger Morris Park is the highest spot in the city, at the crest of Coogan's Bluff near the Polo Grounds on Edgecombe Avenue. Sweeping vistas span the Hudson and Harlem Rivers.

This choice plot of land first belonged to a Dutch farmer, and was later bought by Roger Morris, a Royalist sympathizer, who built the present

mansion in 1765 and named the estate Mount Morris. Gen. George Washington made the house his headquarters from Sept. 14 to Oct. 18, 1776. It became Gen. Heath's military quarters after the defeat of Washington at the Battle of Long Island, was purchased and restored by the wealthy French merchant Stephen Jumel in 1810, and then became the home of Aaron Burr, second husband of Madame Jumel. The property was sold to New York City in 1903, and has since been a museum under the auspices of the Daughters of the American Revolution and the Washington Headquarters Association.

The Morris-Jumel mansion is a strikingly handsome structure of mid-Georgian design. Jumel Terrace and the park are lovely, and the building's facade is notable for its two-storied portico, a style generally adopted much later in the North.

The interior of the Morris-Jumel mansion is of pure Georgian Colonial character with well-proportioned rooms, bold moldings, simple treatment, and hallways with semielliptical

(Continued on page 54)

From Tara to the Townhouse

Atlanta's New Look



Atlantans Mr. and Mrs. H.V.E. Platter Jr. often dine alfresco in their Westchester Square townhouse.

By YOLANDE GWIN

The townhouse, the ultimate in elegant living, is fast becoming the New South's living quarters.

White columned homes of the antebellum South are still very much in evidence, but the townhouse, with its flat facade and high steps to the front door, is currently the "in" look for many Atlantans.

The townhouse of Mr. and Mrs. H. V. E. Platter Jr. in Westchester Square in Atlanta's Ansley Park is one of the city's showplaces, and was included on the recent tour of homes sponsored by members of the Woman's Auxiliary of Eggleston Hospital.

The doorway to the Platters' town-

house is marked by a pair of antique carriage lamps purchased in Charleston, now glowing with an electric version of the original burning candle.

The entrance hall promises beauty to come, with an antique Sheraton chest circa 1785, a large Federal mirror and two oil paintings, florals by Andrea Scarcciati of the 17th century Florentine school.

The next room a visitor enters is the dining room, and, two steps down to another level, the living room. These two elegant rooms achieve a look of airy spaciousness through the substitution of a banister railing for a dividing wall. On the dining room side, two-toned silk taffeta swags frame the view to the living room — an effect some-

what like a charming French stage.

Wallpaper in the dining room is a scenic French wood block by Zuber, picturing on one wall the scene, "Isle of Paradise," while on the other, "Lake Maggiore." The sideboard is mahogany and rosewood of the Regency period, its beauty enhanced by a pair of shimmering crystal Waterford candelabra with Wedgwood bases. An antique bronze dore and crystal chandelier hangs over a two-pedestal Georgian dining table set with Wedgwood china in the Brookside Flowers pattern, a wedding gift to Mr. and Mrs. Platter. The antique coin silver flatware still bears the name "Culberson," Mrs. Platter's great-grandmother.

(Continued on page 59)



In the family room, the fireplace wall is paneled with 100-year-old Georgia heart yellow pine. On the wall are 18th century aquatints.



An extraordinary four-poster bed is the focal point of the elegant, antique-filled master bedroom of the Platters' Atlanta townhouse.



Chilled tuna-broccoli bisque, left, has the flavor of the Mediterranean.

SOUP SETS THE MOOD

By ROSA TUSA

Making a fine soup can be one of the most gratifying forms of cookery. It satisfies the most exacting tastes and sets the mood for the meal to come.

If the stock pot of bones, meat, fowl and vegetables simmering on the back of the range demands more time than you care to give to a bowl of soup, there are soups aplenty that are simple to prepare. The velvety cream soups and bisques which require only a chicken or fish stock as a base are among the most popular soups you can serve.

Crème vichyssoise glacée, the classic chilled cream of leek and potato soup served in elegant restaurants everywhere, is of humble origin.

Created by the late Louis Diat, celebrated chef of the old Ritz-Carlton, it evolved from his mother's simple hot leek and potato soup. Casting about one day for a new cold soup, Diat remembered how she used to cool his breakfast soup on a warm morning by adding cold milk to it. "A cup of cream, an extra straining and a sprinkle of chives, et voila, I had my new soup," Diat said.

The Ritz chef named his version of the soup after Vichy, the famous spa located about 20 miles from his Bourbonnais home, as a tribute to the fine cooking of the region.



It is surprising that so many restaurants serve bad vichyssoise when the soup is so easy. Use a good chicken broth, either homemade or canned, and enough potatoes. It is better to have the soup too thick than too thin since it can always be thinned with a little cream.

When I make vichyssoise I cook the leeks, onion and potatoes in the broth until tender and then whirl it in a blender until smooth. Then it is strained through a very fine sieve and placed in the refrigerator or freezer.

Carrot vichyssoise,
below, a savory
adaptation of the
classic vichyssoise.



When ready to serve, milk and cream are added until the vichyssoise is of the desired thickness. Also, you can make a large amount and just add milk and cream to as much of the soup as you need. The base will keep longer in the refrigerator without going sour. If the base is frozen in containers, defrost and whirl in blender before adding the milk and cream to make it smooth again. You could then put it on the fire and add milk. Stir in the cold cream before serving.

Here is a basic recipe made in the

traditional way. If leeks are not available, increase the onions.

CREME VICHYSOISE GLACEE

Slice finely the white parts of 4 good-sized leeks and 1 medium onion, or about 3 onions. Saute in 3 or 4 tablespoons butter along with 5 or 6 medium potatoes, peeled and sliced. Do not brown. Add 1 quart chicken broth or part chicken and part veal stock. If you make your own chicken broth be sure to chill and skim all fat. Add 1 tablespoon salt and boil for about 35 minutes until potatoes are tender.

Blend a little at a time and then pour mixture through a very fine sieve. If you don't own a blender, rub mixture through a fine sieve. Return to fire, if you wish, and add 2 cups milk. Bring to a boil. Cool and add half-and-half or heavy cream to taste. Chill thoroughly and serve in bouillon cups, sprinkled with finely chopped chives. Serves 6.

Carrot vichyssoise is a delectably light blend of the best classic ingredients with the addition of tender young carrots. Simply pre-cook the potatoes and carrots and force them through a fine strainer or whirl in a blender with the cream. Serve hot or cold to suit the occasion.

CARROT VICHYSOISE

- 3 c. pared sliced potatoes
- 2 c. pared sliced carrots
- 2 leeks, thinly sliced (white part)
or 1 medium onion
- 3 c. boiling water
- 4 chicken bouillon cubes, or broth
- 1 tsp. salt
- 2 tbsp. butter
- 1 c. heavy or light cream
- 1 c. milk
- ¼ tsp. Tabasco pepper sauce

In a large heavy saucepan combine potatoes, carrots, leeks, boiling water, bouillon cubes and salt. Cook covered until very tender, about 45 minutes. Put mixture through strainer, sieve or food mill. Add butter, cream, milk and Tabasco. Mix well. Chill and serve cold, or reheat in double boiler over hot water. Top with grated carrot or parsley.

COLD SENEGALESE

Bring 4 cups chicken stock to a boil and add 1 cup finely chopped cooked chicken meat and about ½ teaspoon curry powder, or a bit more to taste. Beat 4 egg yolks, stir in a little of the hot stock, beating well so the eggs don't cook, then blend with 2 cups half-and-half. Add to the chicken stock and stir constantly over low heat until the soup just thickens, being careful not to allow the egg to curdle. Taste for seasoning and cool in refrigerator.

GREEN PEA SOUP

In 2 cups chicken stock cook 1½ pounds fresh or frozen green peas, 1 sliced onion and 1 small carrot, thinly sliced. Add a sprig of mint and a tea-

(Continued on page 57)

Twenty-One Decorators and One Empty House

The 1975 Decorators' Show House in Tampa, Fla., was held in Swann House, a classical structure built in 1905. The Executive Committee, under the chairmanship of Mrs. Fred J. Woods Jr., invited more than a score of Florida's leading interior decorators to transform the empty house into a decorators' delight. Each team of designers was assigned a room in which to work their magic. These pages show the impressive results:

- 1) The Library (Beana Frankland, Glenna Lowry and Lela McClure), deep, rich paneling with Persian Portal print sofa and window shades.
- 2) The Master Bedroom (Evelyn Edwards), French Provincial furnishings with a Karastan oriental rug.
- 3) The Family Room (Janice Froelich and Sharman Steegman), colorful fabrics and an unusual hand-carved Spanish chess set.
- 4) The Art Deco look of the West Room (F. David von Thaden and Roger C. Duffala) is represented by the tented alcove and the soft, rounded lines of the upholstered pieces.
- 5) A Kitchen to delight the senses (Ed Hoffman and Gail Levine), warm English pine, copper contrasts and an antique Belgian tiled stove with hood.
- 6) The grand Entrance Hall (Stapleton D. Gooch IV and Hazel Hanlon), with wallpaper adapted from a Chinese Tree of Life design, and antique oriental rugs.
- 7) The Veranda (Bette Lindsey and Tom Shumway), a nostalgic outdoor room with wicker and easy-care vinyl.
- 8) The Morning Room (Dorothy I. Dabolt and Barbara Gray), a feminine spot with French daybed and fine antique desk.



4



5



6



7



8



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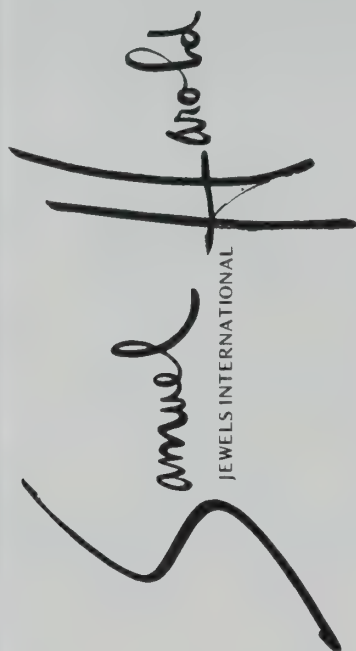
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THE HUDSON VALLEY

(Continued from page 45)

archways. The grand floor has the tea room where Mme Jumel and Burr were married, an important dining room, an unusually large octagonal room, the Morris' library, Washington's chart-room and the Jumels' drawing room.

Upstairs at Morris-Jumel mansion is the gentlemen's powder room (for wigs), an ornate master bedroom, and the room where Washington slept and worked. His camp cot of rather ingenious design gives this modest spot a great sense of historic immediacy. Also on display is Aaron Burr's desk, plus a delightful collection of 18th and 19th century furniture.

Continuing to the northern end of Manhattan Island, visitors in search of America's living past next arrive at Dyckman House, located where Broadway meets 204th Street. The Dyckman Farm was occupied by the British during the Revolutionary War, and was utilized as a campground for Hessian mercenaries from 1776 to 1783. The house, owned by the City of New York, contains a particularly interesting collection of Hessian artifacts and is open to the public.

A logical stepping-stone northward is Philipse Manor Hall located in the center of Yonkers at Dock Street. The manor was the home of Frederick Philipse III, a Loyalist whose estate was seized by the patriot government of New York. The Hall served as the sometime headquarters of the British general Sir Henry Clinton during the period from 1778 to 1781.

Phlipse Hall was the keystone of the enormous, 90,000-acre Philipsburg Manor Estate that stretched along the mighty Hudson from Yonkers to Hudson on the Pocantico River, far upstream. Philipse Hall is only partially restored, but open to the public. Even the exterior fascinates visitors with its dramatic 12 lights over 12 windows, fine masonry, double dormers and shaker-peak gallery.

The Philipsburg restoration offers a setting of amazing charm. A delightful causeway crosses the rill that enlivens the restored waterwheel and grist mill. Beyond are the Ferry House and gardens in an utterly delightful rustic setting.

Perhaps the high point of a Hudson River excursion into living history is Van Cortlandt Manor located at Cro-

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ton River's confluence with the grand Hudson. Only about 30 miles from Manhattan, this charming manor and gardens vividly evoke memories of Benjamin Franklin, Comte de Rochambeau, Marquis de Lafayette and John Jay — all guests at this welcoming spot. This is the inspiring home of Pierre Van Cortlandt, a patriot of the Revolutionary War, New York's first lieutenant governor, and master of the 86,000-acre estate that served the cause of American liberty.

Van Cortlandt Manor is a very grand house, with its two-storied breezeway portico and great stairways of imposing proportions. Among favorite spots for visitors are the Ferry House and facilities for 18th century travelers including the imposing Delft-tiled hearth of the kitchen. The house has been splendidly restored to its Revolutionary War period appearance. There's the ring of liberty and very genuine grandeur here.

Another place of particular interest for visitors is Boscobel, although it is not on its original site. Essentially 19th century in spirit, Boscobel was built by Morris Dyckman. A good part of the original structures was restored in the



Built in 1762, "The Pastures" was the home and headquarters of the Revolutionary War Gen. Philip Schuyler. Famous visitors to this brick Georgian house include George Washington.

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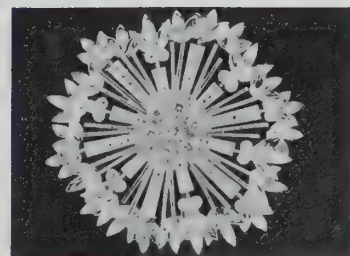
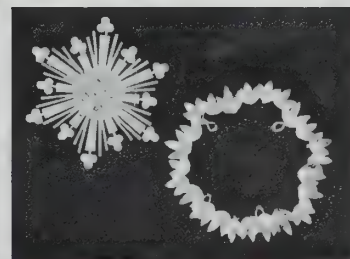


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"Boscobel" is an historic restoration located near the Hudson River. The house, dating from the turn of the 18th century, was built by Morris Dyckman and restored during the 1950s.

1950s. Restoration includes fine examples of 18th century furnishings, and there is a sound and light entertainment presented each Wednesday and Saturday through Labor Day.

Travelers in search of the past will undoubtedly continue on to Albany to visit The Pastures, the home and head-

quarters of the important Revolutionary War leader Philip Schuyler.

The Pastures offered hospitality to George Washington, who was godfather to a Schuyler child, plus such visitors as Benjamin Franklin, Benedict Arnold, Baron von Steuben and the Comte de Rochambeau. After the Battle of Sara-

toga, Gen. Burgoyne was a prisoner-guest at the mansion. A high point in the house's history was the wedding in 1780 of Elizabeth Schuyler to Alexander Hamilton. Among the notable guests was the Marquis de Lafayette, whose wedding gift of a pair of candelabra may still be seen today. While in Albany, travelers should also see historic Cherry Hill on Pearl Street. Built in 1787 by Col. Philip Van Rensselaer, the house was continuously occupied by the family until 1963. The original furnishings are remarkable.

Once immersed in history, the trip back to today is not quick and easy. Traveling down the west bank of the Hudson, one really should pause in Kingston to visit Senate House, a monument of brick, stone and pure history dating from 1676. Next stop southward should be New Paltz to savor Huguenot Street, the oldest thoroughfare in America with its dozen enduring stone houses.

An amazing history book is open on the shores of the Hudson River, and nature superbly illuminates each page with precious miniature compositions — vistas that have inspired colonial painters, 19th century poets and novelists, as well as today's discoverers. □

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SOUP SETS THE MOOD

(Continued from page 49)

spoon sugar. When peas are very soft, remove the mint and press peas and other vegetables through a fine sieve, or whirl in blender. Put the puree in the top of a double boiler, heat over boiling water and beat in 3 or 4 tablespoons butter and 1 cup heavy cream. If soup is too thick, add more chicken stock. Season with salt and pepper and serve hot, topped with croutons fried in butter.

FISH VELOUTE FOR BISQUES

In a large pan, place bones and trimmings of lean, white-fleshed fish. Add 2 quarts of water and about a cup of white wine; 1 carrot and 1 onion, both thinly sliced; 3 sprigs of parsley, a small bay leaf, a pinch of thyme and a few peppercorns. Bring the liquid to a boil and simmer for 30 minutes, skimming as needed. In a saucepan, melt a half stick of butter and blend in $\frac{3}{4}$ cup flour. Stir the roux until it just begins to turn color. Strain the fish stock into the roux, stirring well, and cook the veloute, stirring constantly until it is thick and smooth. Strain through a fine sieve.

OYSTER BISQUE

Poach 2 dozen oysters with oyster liquid for 2 minutes. Drain and reserve

liquid; mash oysters to a puree. Strain the liquid and combine the strained liquid and oyster puree with 2 quarts of fish veloute. Heat the soup but do not boil. Press through a fine sieve or whirl in blender. Season with salt and a dash of cayenne or Tabasco. Add 2 tablespoons butter and 2 tablespoons Madeira or Spanish sherry. Do not let boil after wine is added.

*'the Ritz chef
named the soup
after Vichy . . .'*

CAULIFLOWER SOUP

Cook a medium cauliflower in boiling salted water to cover until it is tender. Remove cauliflower and to its stock add 1 finely chopped onion and one garlic clove, finely chopped, which has first been sauteed in a little olive oil. Add salt and pepper to taste and simmer for about 20 minutes. Rub the mixture through a sieve. Chop the cooked cauliflower finely and add it to

the soup with 1 tablespoon finely chopped parsley. Serve hot with croutons fried in butter or olive oil. Or, instead of croutons, add a tablespoonful of cooked thin spaghetti, broken into small pieces before boiling in salted water.

TUNA-BROCCOLI BISQUE

1 tbsp. butter or margarine
 $\frac{1}{2}$ c. chopped onion
 $\frac{1}{3}$ c. chopped celery
1 tbsp. flour
2 cans (13 $\frac{3}{4}$ -oz. each) chicken broth
 $\frac{1}{4}$ tsp. Tabasco pepper sauce
1 bunch broccoli, coarsely chopped (1 quart)
1 c. light cream
1 can (6 $\frac{1}{2}$ or 7 oz.) tuna in vegetable oil
1 hard-cooked egg, chopped
Chopped parsley

Melt butter in a saucepan. Add onion and celery; cook for 5 minutes. Sprinkle flour over vegetables and mix well. Add chicken broth, Tabasco and broccoli and bring to a boil. Reduce heat and simmer uncovered for 15 minutes. Puree broccoli with broth and tuna, half at a time, in an electric blender or food mill. Stir in cream; chill. Serve sprinkled with chopped hard-cooked egg and parsley. Yield: 5 $\frac{1}{2}$ cups. □



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GOOD THINGS IN A SMALL PACKAGE

(Continued from page 39)

guest house with two bedrooms facing the pool area.

The red tile roof blends well with the Mediterranean influence of the courtyard and hedges, and the small arbor on the east side of the house increases the continental feeling.

Originally built in 1934, it was redesigned and rebuilt in 1958 by Edward Garrat. The house is impressive because of its concise use of space.

By capitalizing on the architecture, and by using the right combination of space, proportion and color, designer Robert Metzger has created what he calls "the eclectic quality of the house."

Inside the foyer, the impressive antique Chinese panels form a Coromandel screen on one wall and line the rest. "The screen camouflages two doors in the room, and unifies the room," explained Mrs. Buckley.

In the living room, art works ranging from a signed Picasso etching (1933) to Valtat watercolors to work by French Impressionist Emile Bernard grace the room. The Buckleys' taste in art is varied; a signed Calder hangs in his study and a signed Miro is displayed in a prominent place in the dining room.

The living room is mirrored on two walls, reflecting the pool and courtyard areas and creating a feeling of light and space in the room.

Blues and golds dominate the room: a bold moire print is used on the 18th century French Bergere chairs, from the Madame Balsan collection, as well as in throw pillows. The chairs were originally used in her Palm Beach estate, although the Buckleys purchased them in New York. "I think it is fitting that the chairs have come back to Palm Beach," Mrs. Buckley added.

A Boulliotte table, signed by Aubrey; an 18th century French bombe commode with bronze dore mounts; a pair of 17th century K'ang-hsi porcelain lamps with 18th century bronze dore mounts; and a pair of 18th century French andirons from a palace fireplace enhance the sitting area. An Art Deco couch in bright gold and a steel and chrome coffee table add a modern touch.

On the far wall, a Ch'ien-lung altar table, dating from 17th century China, dominates the wall. Like the Chinese panels in the foyer, the table has a Coromandel screen on top.

The dining room and adjoining loggia are very light and dramatic. A wooden superstructure called a sur-

rounds gives the sliding glass windows an arched effect, and still allows light to filter through the dining area.

An Albrizzi table with a glass top and lucite legs sits in the center of the room, surrounded by Art Deco chairs done in fawn-colored kid leather with brushed chrome legs. Two etageres from the Pace collection in New York line one wall, decorated with two octagonal Chinese Export cache pots.

An old Venetian mirror reflects the loggia, where an Art Deco steel table and Chinese hat stand lamp are juxtaposed with a modern sofa and chair.

*'...a home with a
continental air and
a townhouse look'*

Mr. Buckley's Calder fits perfectly over a rust-colored, puffy, glove-leather couch in his study. A Charles Springer table in a cocoa brown adds a modern feeling to one corner, and is offset by a beautiful Tremeau mirror that hangs over the 18th century French desk. Black marble obelisks stand on a semanier, a beautiful French dresser that takes its name from the number of drawers.

The use of the same hand-screened cotton fabric in the master bedroom creates a feeling of space and unity. The yellow and white print is quilted on the beds, headboards and chairs, and applied to the walls over canvas. The French canopy is tied back by swags of carved wood, done in gold leaf. An 18th century Tremeau mirror, and a semanier with a French bronze dore dolphin on top complement the fabric.

Frank Stella and Vaserely graphics, Carl Springer lamps and a handwoven sisal rug create a casual look in the pool area office.

The Buckleys' home is designed for collectors: of books, of art, of antiques, and most importantly, of people. There is even a spacious driveway to accommodate the sports cars that Mr. Buckley has been collecting for years.

With the help of Robert Metzger, the house has gone beyond a series of period rooms to a total environment that is timeless in quality and decor. The Buckley home is a designer's statement that combines the best of Palm Beach and New York lifestyles. □

FROM TARA TO THE TOWNHOUSE

(Continued from page 46)

One enters the living room on a beautiful antique Oushak rug. Two windows framed with Chinese silk draperies overlook a brick walled terrace. Between the windows is an antique Chippendale mirror, circa 1765, over a Hepplewhite French sofa upholstered in Pillemont damask. On a handsome George I secretary with pedimented top, circa 1750, is an antique Granger Worcester lamp, and inside are Meissen cups and saucers, circa 1780.

At the opposite end of the room is the mantel over which hangs a contemporary French oil painting by Belliards. On the mantel are a pair of Lowestoft chestnut jars, a pair of Chinese Export plates, circa 1785, and an Export pitcher circa 1780.

An oil painting, *Les Vignes*, by the contemporary French painter Marcel Dyf, hangs over an English bow-front chest. Also hanging above the chest is a pair of Chelsea-Darby candlesticks, and on the chest is an antique porcelain Worcester lamp.

Another interesting feature in this room is the Chippendale silver table on which are an antique Worcester lamp

painted by Baxter in 1785, and contemporary porcelain painted by Kathleen Wheeler. Other elegant accessories in this room are two Pembroke tables, each holding 17th century Chinese lamps to which bronze dore bases have been added. There are also a pair of antique Chinese cabinets, and an antique Louis XVI needlework chair.

On the ground level — beneath the entrance level — is the large family room which opens onto the walled patio. Focal point of this room is the fireplace wall designed especially for Mr. and Mrs. Platter by W. Frank McCall Jr. The paneling is 100-year-old heart yellow pine from Thomasville, Ga.

Draperies in the room are English hand-blocked linen with a beige background and a pineapple design. A beautiful Sheraton vitrine table of yewwood and mahogany lined with brocade is filled with family mementos. Four 18th century aquatints of Oxford University grace the walls.

The patio is a charming, brick-walled enclosure with wrought-iron furniture and wall beds filled with flowering plants and topped with swags of ivy. Garden statuary adds a formal touch. □

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Above, pre-Columbian tattooed statues from the Quimbaya culture dating from 5 to 800 A.D. Tattoos have unknown significance. The large two on the right are unique to this collection.

THE SEARCH FOR THE GOLDEN MAN

(Continued from page 40)

In addition to the gold, considered the finest collection outside the Bogota Gold Museum, Frank and Hermina Bell have also acquired a collection of rare,

pre-Columbian tattooed statues from the Quimbaya culture dating from 5 to 800 A.D.

In a recent special premiere showing of the collection at the Worth Avenue National Bank, Palm Beachers

were treated to the sight of golden objects, many worthy of Cellini, paradoxically created by exceptionally primitive and cannibalistic tribes. The Muisca or Chibcha culture, which was totally destroyed by 1537, had no temples, no calendar, no pictorial writing of any kind. They lived in small round houses with thatched roofs. The doors of some of the huts, however, were of thin sheets of beaten gold. Their golden objects, cast through the lost wax process, included heavy nose rings, birds and strange zoomorphic figures.

Among the most unusual objects created, and found in underground tombs, were the *tunjos*, anthropomorphic figures. Cast in copper and overlaid with a thin layer of gold — a process displeasing to the conquerors who wanted objects of 14 carats or better — the ugly figures represent the dead, with skull-like heads and bone-like arms and legs.

Most of the golden objects are, however, far from ugly. The Otter Necklace of 21-carat gold, a product of the Sinu culture, is extremely rare and considered by the Bells to be the finest piece in the collection.

From the Quimbaya culture is a

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golden necklace consisting of 18 little wasps with sharp little beaks. It is, according to Mrs. Bell, "unwearable. I tried wearing it once, and those beaks stabbed into my neck all evening long!"

The Bell collection was begun 12 years ago when both lived in Bogota. According to John P. Corrigan, immediate past president of the Miami-Bogota Sister City program and coordinator of the show, the quality of the gold is similar to that in the Bogota Gold Museum. "In addition," he said, "the major ceramic pieces are unique. There are none in the museums in Bogota to match them." The entire collection has been authenticated by experts in Miami, New York and at the Smithsonian Institution.

The squat statues, the best specimens known to date, are believed to represent gods, and are sitting in prayer or meditation postures. Most unusual is the elaborate tattooing, the significance of which is not known. The Muisca painted their faces red and black when engaging in important events — war or merrymaking — so it is conceivable that the statue painting represents these activities. All the ceramics were found in central Colombia, buried with their dead owners.



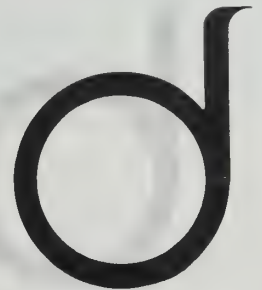
A golden crocodile from the Sinu culture, it was carried on top of a scepter by a chief.

Though the sculptors and goldsmiths of these objects are long dead, their works survive through the centuries, mementos of the minds and mores of vanished cultures. □

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LILY'S PAD

(Continued from page 43)

whenever I'm ready for one I should call him. It's on the house."

A Piero Aversa portrait of Lily's beloved granddaughters is prominently hung. The youngsters are backed by a tropical setting that complements their fine, blonde coloring.

Off the living room is a small powder room. On a miniature hat tree hangs a gift from Frank Sinatra, a Budweiser hat. Pink, green and orange wallpaper brightens the room, and an antique toile washstand from Paris serves its purpose.

The white and black kitchen is irresistible. A Corning Glass stove and cooking utensils are a chef's delight. Ball fringe on black and white striped blackout curtains adds a smart touch. An Italian pottery monkey with a banana on its head and a black and white vinyl frog add humor.

A corkboard carries these messages: "Wow! If I could only recycle Lily Blabon's parties," and "Oh, diet-ers who starve and struggle, and do not cheat and do not smuggle, no longer fat, you may stay trim. Your chances, anyhow, are slim."

Mrs. Blabon sleeps in what has to be the smallest bed in the world — a single bed just 30 inches wide. "It was my mother's, and I love it because it is beautiful. I wouldn't change it for any bed in the world," she says.

The bedroom is accented by an 18th century Venetian commode, a Louis XVI desk, an 18th century Lowestoft table, a Capo di Monte jewel box, two Cecil Beaton watercolors, Tom Blazier watercolors and an 18th century Chelsea porcelain lamp.

Lily Blabon was born on Easter Sunday — therefore the name Lily. When a recent birthday fell on Easter Sunday, she claimed it was her first birthday. Baby buggies and cribs, one for each year, were filled with lilies and presented to the 50-year-old birthday baby.

A singular hostess, noted for unique parties, Lily gave a party launching Tom Blazier's art showing at James Hunt Barker Galleries. With floral designs by Bob Klein, and lighting to emulate moonlight, Blazier's sculpture and paintings were presented with all the power and the glory that can be Lily Blabon when she turns it on full blast.

She's a Rubens woman with a flair, an accomplished bridge player, noted for her great sense of humor, benevolent in her charities.

When Lily Blabon does anything, she does it in a big way. □

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(Continued from page 19)

instant, even though she burdened those about her. As her cousin Jordan Massee said, "Those she loved had to rest periodically from her demands which threatened to overcome them." Reeves died a suicide in Paris in 1953, broken in mind and spirit. According to Tennessee Williams, "Reeves died for her, yet she refused to admit it."

Biographer Carr observes, "For all of Carson's dependence on Reeves, he was never completely necessary to her fulfillment as a person/artist, terms synonymous in her case. When Reeves was not there Carson found others to help meet her needs."

After Reeves' suicide, her devoted mother continued to care for her until she, too, died. Now who would look after Carson? Her sister, Rita Smith, herself a successful writer and editor, was pressed into service.

In 1958, friends brought Carson together with Dr. Mary Mercer, a specialist in child psychiatry. Dr. Mercer, together with a live-in black housekeeper, Ida Reeves, looked after Carson until she died of a massive brain hemorrhage in 1967.

For those who truly loved Carson, no price was too high to pay. To them she was a wounded sparrow who needed constant nurturing. What of the others with whom she became involved? To them she often seemed, indeed, an iron butterfly. Those who themselves had important work to do could not long afford the price of her friendship and love.

Gore Vidal found her "vain, querulous and a genius — alas, her presence

' . . . Reeves died a suicide in Paris'

in a room meant my absence: five minutes of one of her self-loving arias and I was gone."

Katherine Anne Porter stepped over her prostrate body at a writers' commune — "I had had enough."

Writer Ed Newhouse said she had "a disarming way of throwing herself on a person, as though to say, 'Take care of me. I am helpless.'"

After Carson visited her in Ireland, Elizabeth Bowen said, "Carson

was a welcome visitor, but I must say a terrible handful . . . once she arrived."

British writer Rosamond Lehmann wrote, "I always felt Carson was a destroyer; for which reason I chose never to be closely involved with her."

Said Lillian Hellman, "Carson burdened everyone who got close to her. If you wanted burdens, like burdens, you accepted Carson and her affection. I don't like burdens."

Carson left ailing Lillian Smith totally drained after a visit. Truman Capote refused to "pay lip service and make over her inordinately." Broadway producer Arnold Saint Subber, who worked with her on her play, *The Square Root of Wonderful*, said, "To know Carson well, as a friend, took 100 per cent of your time."

Writer Leo Lerman summed it up: "Many of us could not afford her emotionally or economically. We had our own needs."

One puts down *The Lonely Hunter* with a deep sigh. At what cost does genius thrive? Would Carson McCullers' art have come to fruition without the husband and family who tried so hard to keep "the ungentle winds of life" from her? □



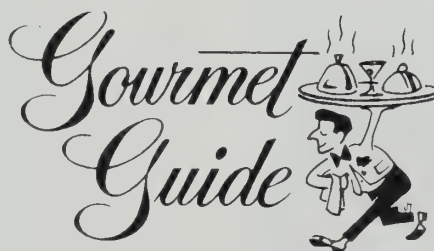
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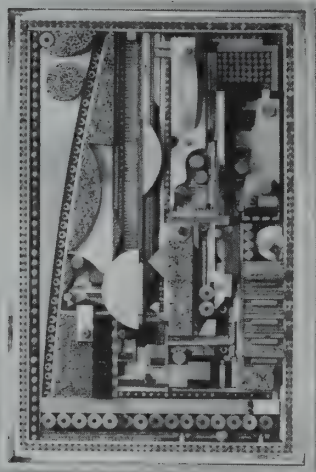
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Planning the Star-Spangled dinner-dance are, from left, Mrs. Rafael Cobian, Mrs. Thomas Amory and Mrs. Walter Delafield. (Rancou)

NEW YORK

(Continued from page 10)

Well underway are plans for the Project Outreach Gala to be held Nov. 1 at the Starlight Roof at the Waldorf. Pictured at a recent planning reception were Mrs. Bernice Gottlieb, founder-director of the organization, hostess at the session Mrs. Jane Murchison, and a dedicated leader, Julie Harris. Chairman is Dr. Rolland R. Demarco, and chairman emeritus Dr. Howard A. Rusk.

Gracie Mansion was the rallying spot recently for planners of the annual benefit luncheon by Friends of City Center scheduled for Nov. 6. Cristina Ford heads the salute to costume designers of the opera and ballet. Highlight of the fund-raising event will be Arnold Scaasi's retrospective of 20 years of clothes created for artists such as Joan Sutherland, Lily Pons, Margot Fonteyn, Diahann Carroll, Barbra Streisand, Louise Nevelson and Alexandra Danilova.

Friends of City Center on the committee include Polly Bergen, Eleanor Revson, Comtesse Jacquene de Rochambeau, Mary Beame, Mrs. Donald Chipman, Mrs. Howard Sloan and Mrs. David Muss. Patricia McBride will present ballet in old costumes. Bravo!

At Avery Fisher Hall, on Nov. 16, a musical salute to Ira Gershwin entitled "Mr. Words" will benefit the George Junior Republic. Plans for the soiree got well underway at a party at Sardi's David Belasco Room, after a showing of *Chicago*. You will recall that *Chicago* is another Broadway smash, and a Bob Fosse choreographic masterpiece. Dance luminaries in the production are Gwen Verdon and Chita Rivera, and adding to the talent is Jerry Orbach.

Pictured at the event were Gwen Verdon and Mr. and Mrs. Wyatt Cooper — nee Gloria Vanderbilt, *bien sur*. Co-chairmen of the "Mr. Words" event are Mrs. H. Huber Boscowitz, Mrs. Robert H. Ellinger, Mrs. Richard L. Rosenthal and Mrs. Cliff "Dina" Robertson.

Palm Beachers have been on the Manhattan scene in more ways than one. The occasion was the New York Croquet Weekend, which recently held the limelight in Central Park. About 30 masters of the mallet participated in the festival event, including Angier Biddle Duke, Jack Osborn, Barton Gubelmann, Margaret Hope, Minot Amory and Herbert Bayard Swope. The post-competition reception was hosted by Cathy and Joe Tankoos.



Aiding the Friends of City Center, from left, Mrs. Mari Morford, Polly Bergen, Arnold Scaasi and Mrs. Martin Revson. (Rancou)

Gotham's Summer Festival is particularly attractive this year. Pacing the season's festival is Summergarden, the weekend festivities in the outdoor sculpture garden of the Museum of Modern Art. Each week in September a composer will be featured, namely Marga Richter, Cecil Taylor, Charles Morrow and John Watts. On the pure art side, the Jacques Villon Centennial continues at the museum through Sept. 21. Looming ahead is the "Architecture of Ecole des Beaux Arts" opening Oct. 29.

Manhattan's restaurant scene has taken an elegant free-for-all fantasy spree with the opening of three super-chic, deluxe French restaurants. First was Les Marayeurs on upper Madison Avenue that brought raves for seafood, then Le Palace that brought gasps from its penthouse vantage in the '60s for dinners starting at \$50 per person, plus wine and service.

Much more down to earth was the very smart opening of the new Le Colisee of Paris restaurant at 60th Street and Park Avenue. The low-key interior of mahogany, cinnamon-toned cork, and brass evokes a private yacht. Chef Michel Gras prepares the seafood menu of selections flown daily from Paris. Specialties include Mediterranean snapper, Channel sole and turbot, as well as sea turtle from Brittany.

Speaking of gastronomic milestones, a notable one was the "Bicentennial Food and Wines from France" presentation held recently at the Hotel Pierre. Featured were New England, Pennsylvania Dutch and New Orleans cooking among 10 regional cuisines. They were matched with 20 regional French wines notable for quality while being in the \$3 to \$5 range. Among many personalities attending were Consul-General Gerard Gaussen, Commercial Attache Robert Lemerrier, and President of Food and Wines from France, Jean LePechoux.

Back to the serious side of Manhattan, rave notices and crowds mark the Metropolitan Museum of Art exhibition entitled "French Painting: The Age of Revolution." The show extends into September. Key among the 92 painters shown are Ingres, David, Gericault and Delacroix.

Grand music also crowds the stage, especially at Carnegie Hall. An international festival will include the Hague Philharmonic conducted by Jean Martinon on Oct. 23, the Scottish National Orchestra under the baton of Alexander Gibson on Nov. 21, and the Garde Republicaine Band of Paris conducted by Roger Boutry on Nov. 18. □



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WALKING AROUND

(Continued from page 16)

who called up this morning," he continues. "He said he had a cramp in his leg and he wanted to know if there was some salve he could rub on it. Well, it sounded to me like he needed to exercise the leg so I asked him if he had a swimming pool.

"And you know what he said? He said, 'No, not in the house.' Can you imagine that? We sure get them all."

Green's Pharmacy does get them all — from the man who drives the Afromobile to any Kennedys who happen to be in town. In the 40 years the Greens — Bob and Murray — have held court in their drug store on North County Road, they've seen them all come and go.

It takes a lot to impress Bob Green. He remembers the days before condominiums when estates were the rule, and when Marjorie Merriweather Post not only had a servant to peel the grapes she was going to eat, but also to cut them in half, remove the seed, and fit the halves back together. (Mr. Green swears that's a true story. But then, he also swears the story about the mad dog is true.)

Although the grill is just a sideline to the pharmacy business, it has become an institution.

"You won't see a collection of people like this anywhere in town, or in the world, for that matter," Mr. Green says, surveying the faces lining the counter.

"That man down there," he lowers his voice, "is on parole from Raiford. He murdered his wife. And the man next to him has more money than most of the people in town put together. He likes my hamburgers."

The murderer and the millionaire are sharing a bottle of ketchup and talking about baseball. A few stools away, a well-dressed woman sits with a gardener swapping recipes for chili.

"You'll find a kind of equality here that doesn't exist anyplace else," Mr. Green says. "Most of our customers have been coming to us for years, and they all get to know each other. We wouldn't have it any other way."

"How's that tuna?" he asks, noticing I haven't finished. "Why don't you eat all your food? It's not healthy . . ."

Mr. Green doesn't have much trouble finding an audience for his stories. Every morning, when the Greens open



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the store at 7:30, there's a crowd waiting to get in. Bob Green calls them the Millionaires' Club.

"There's a whole group of these guys who have breakfast together every morning. Talk about money . . ."

Even after 40 years, Mr. Green is still fascinated by the peculiarities of the wealthy.

"There was a man in here yesterday who'd forgotten his cigarette lighter, so he bought every one in the store — dozens of them. He came in this morning and had to borrow a match. He'd forgotten to bring a lighter again." Mr. Green shakes his head with disbelief when he tells his story.

"I read the other day that some man says he's going to buy the Biltmore Hotel. I couldn't believe it when I read it. I know that man. He lives in one of those little apartments and hasn't been able to pay his rent for months. And he says he's going to buy the Biltmore?" One Bob Green story inevitably leads to another.

"Why don't you buy the Biltmore," I suggest. "Turn it into a big lunch counter . . .?"

He chuckles. "I might do that, although it would destroy the intimate atmosphere we have here," he says, looking at the crowd waiting for empty tables or vacant counter stools.

A man comes over to speak to Mr. Green. "You don't remember me, do you?" the man asks.

Mr. Green looks at him. "No, I don't," he says, not one to cover up with a little social lie.

The man beams. "We went to the 1928 Olympics together. I would have thought you'd recognize me."

"My God," Mr. Green says, "that was 47 years ago. You weren't fat and bald then."

The two men reminisce about their boat trip to Amsterdam. Mr. Green and the other man were Olympic boxers. "Medals? No we didn't win any medals," Mr. Green says, "but we sure had some good times."

Good times are what's important to Bob Green.

"Life's too short for a lot of aggravation," he philosophizes. "You need a family to love, some friends, and a job you enjoy. There's not much else that's important after that."

Mr. Green puts one of his huge hands on my shoulder. "Of course, if you don't finish your lunch, you'll never have any of those things," he says, getting off the stool. "Let me get you a bowl of this soup . . ."

— Susan Hixon



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VIRGO (Aug. 23-Sep. 22)

Virgo is the William Blake of the zodiac in that you plan precisely, work industriously and rely on insight to individualize whatever you do (which this month is apt to be a great deal). Your services will be in demand, and you are probably going to concede to those demands.

One reason is that you enjoy being of service. Another is that you tend to have a sneaking suspicion that you can do better than someone else who may be considered. In many ways you can, but be careful of rubbing people the wrong way.

You'll be tempted to make a certain decision too quickly. Look farther ahead. You're not overly fond of having to admit error, so make haste slowly. Someone or something you care about would seem to be involved.



LIBRA (Sep. 23-Oct. 22)

A good share of Libra's attention is now pinpointed on upcoming events — you seem to be counting the days. Anticipation is keen, and you may find yourself planning and replanning what you will do. Maybe you should leave something to *manana*. Too much prognosticating can make reality as faded as a pair of St. Laurent jeans.

You could use part of the current period to advantage by clearing out some of the things you cling to (or have been too lazy to discard). Your closets might give you one clue. So might your private telephone book. Your notion of what is *de rigueur* would be a third.

Don't neglect opportunities for interesting encounters. Sometimes the grass is greener on your own side of the fence.



SCORPIO (Oct. 23-Nov. 22)

It has often been said that Scorpio is the sign which most enjoys the misfortunes of others (somebody once called them obituary readers). Enjoys would seem to be too strong a word. Preoccupied might be better.

Many Scorpions seem to attract those to whom fortune has not been generous. They can saddle themselves with the woes of others, sometimes to the point of neglecting friends and family members. At this point, Scorpio might do well to look closer to home.

Also, you seem to be determined to help someone who does not want your advice. You're apt to blame that person (Scorpions are pretty good resenters), but you should reassess your motives.



SAGITTARIUS (Nov. 23-Dec. 21)

For Sagittarius this should be an action-filled month — there is a strong aura of accomplishment. New directions are indicated, and you should keep an open mind.

Your creative instincts should be as freewheeling as a Frankenthaler abstract — your approach to matters of your own life should be fresh and vigorous.

Your point of view toward a given matter may change quite drastically, and you may be both amused and a bit confounded. Sagittarians have something of a talent for clinging to a concept past the time of their own belief in it.

Your Sign

By James Laklan

You're apt to be called upon to assist with someone else's project during the month. Don't let yourself be overwhelmed. This could damage the positive mood of the period, which would be a pity.



CAPRICORN (Dec. 22-Jan. 19)

Capricorn may be in for some surprises during this period. Sometimes called the ant to Leo's grasshopper, Capricorn's plans are usually carefully laid and carried out.

But this month they may at times feel beset by gremlins. Plans that seem as impeccably wrought as Ravel's chamber music can turn discordant. Someone on whom you thought you could count implicitly suddenly becomes a will-o'-the-wisp. And a fondly held opinion is challenged — very likely by someone you're sure should have known better.

What it all adds up to is that there are unsettling forces at work so you should not expect everything to be smooth sailing — you may even find this a refreshing change.



AQUARIUS (Jan. 20-Feb. 19)

Aquarius is linked with social activity (it is the sign of group action). Although a certain amount of your time will be spent working with a group (and in general you will find satisfaction), there will be an underlying dissatisfaction with your social life.

Outwardly this may not be evident. Inwardly you may feel upstaged, and perhaps that the slight is intentional. Your displeasure is apt to settle on one individual. There may be some sharp encounters.

You would like more attention from a particular person, and may go to some lengths to attract it. You can conjure up a virtuoso display when you want to, and this may be one such time.



PISCES (Feb. 20-March 20)

This should be a changeable month for the Piscean. Pisces is touched with a bit of *Til Eulenspiegel*, the mischievous Norse imp, and takes some delight in precipitating the unexpected.

You may have some fun deflating pomposity (and may have been itching for the opportunity for some time). You may give in to the urge to stir up a complacent situation just to see what happens (it may not be what you expect).

Your moods can change very quickly. You will have days when you ceremoniously wear a hair shirt (probably silk lined). At one point you may throw yourself into do-gooding so enthusiastically that you may accomplish a good deal.



ARIES (March 21-April 19)

This is a pretty straight month for Aries. Activities are fairly well lined up, ambience acceptable, neither any very highs nor lows indicated.

This may sound prosaic, but is more apt to be pleasant. You should find yourself resuming some social patterns you enjoy, and getting back into a routine which you find comfortably rewarding.

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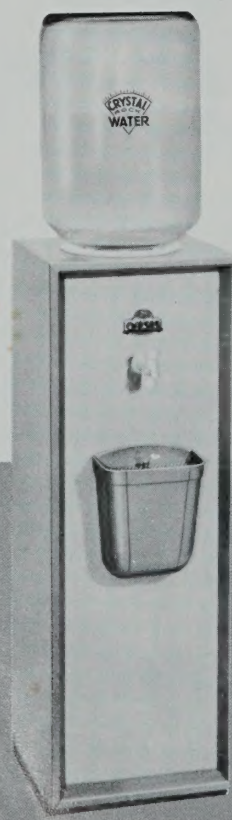
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The period may be sparked by the presence of a new-to-you individual with whom you may be more than a little intrigued. The rapport should be excellent, and the association may be more than short-lived. It can be an enriching relationship, and one which can lead you into new fields of interest. Incidentally, you may not realize the potential rapport on a first meeting.



TAURUS (April 20-May 20)

Taurus is associated with both mastery and money, and one or both may be uppermost in the Taurean's mind at this time.

There is a money-making potential here, connected with change, not necessarily in location or position. It seems more likely that the change is in a decision which will be made at this time.

The Taurean is also now apt to exercise his or her authority with considerable vigor. It may be wise to include some diplomacy, which may not be easy. Taurus can sometimes be rigid.

Goals may have high priority in Taurean planning during this period. Since you're willing to apply both skill and effort, you will very probably accomplish what you set out to do.



GEMINI (May 21-June 20)

Gemini as a rule enjoy the fall period. At this time, Gemini often has the feeling of having faced and conquered his *doppelganger*, that tired old, but never played out, self. Figuratively, come fall, those of this sign take a deep breath, look about with renewed interest, and launch into a series of activities they find rewarding — and that adds up to a good many.

Sometimes Gemini's activities are shaped by what they think is expected of them (they generally deny they're geared to any such aspect, but are more than most signs). At this time there's not apt to be this restriction.



CANCER (June 21-July 22)

Cancer is pretty content this month. Things, in general, are back under the wing: there's a neatly constructed program of action, duties have been accomplished and all's right with the world — more or less.

Though Cancer is feeling very *pukka sahib* (incidentally, in Hindustani *pukka* indicates being cooked solid), underneath there is at least half a wish for frothy action. Hopefully, someone will notice and provide the opportunity (you'd prefer it that way). But if no one does, try for some frivolity on your own. It will add the touch that makes everything else have a little more patina.

This could be a good month to look over investments and/or investment opportunities. The acquisitive aura is favorable.



LEO (July 23-Aug. 22)

Leo is apt to be a bit frenetic right now. A good many ideas he has set in motion may suddenly come to a head and he may find himself snowed under.

Leo adores sending up trial balloons. What gives Leo his *crise d'identite* is having to do too much of the spade work. Not that he can't. Leo is as capable as the next one — but the escape hatch might be called his favorite door, and right now it doesn't seem to be open.

Leo would do well to accent basics. There's been a bit too much money spent, and a too glamorous cachet of promises, well meant, but not so easy to make good on. A calm buckling-down could make the period more rewarding. □



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